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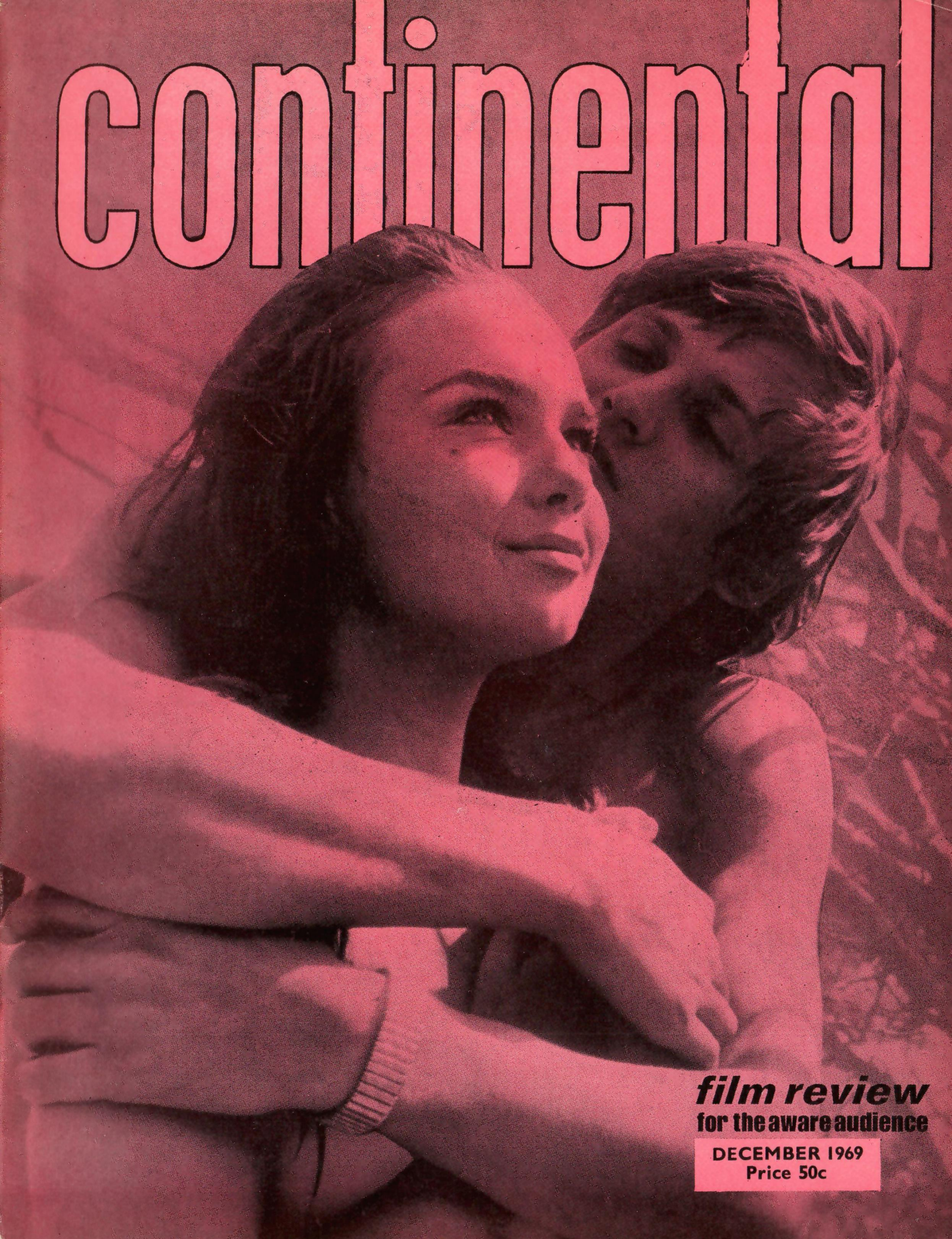

film review

for the aware audience

DECEMBER 1969
Price 50c

CONTINENTAL FILM REVIEW
DECEMBER 1969

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Page 2. Film World. London Film Festival
Page 4. Locarno 69. A review by Gordon Reid
Page 6. Francoise Prevost
Page 6. Poland — new hope
Page 8. Arne Mattsson's Ann and Eve
Page 9. Carmelo Bene — film anarchist
Page 10. Francois Truffaut's L'Enfant Sauvage
Page 12. The Parallel Worlds of Art and Cinema
Page 13. French News
Page 14. Certo, Certissimo
Page 15. The Sisters
Page 16. Pier Paolo Pasolini presents and supervises Ostia directed by Sergio Citti
Page 18. A new film from Satyajit Ray — a feature by Nemai Ghosh
Page 19. Kamasutra
Page 20. Slave 69. Italian Films
Page 22. Demon's Log
Page 23. Teenager's Diary
Page 24. French Notes
Page 25. Pandora
Page 26. Happening in November
Page 29. Current and Coming
Page 31. CFR Book Service

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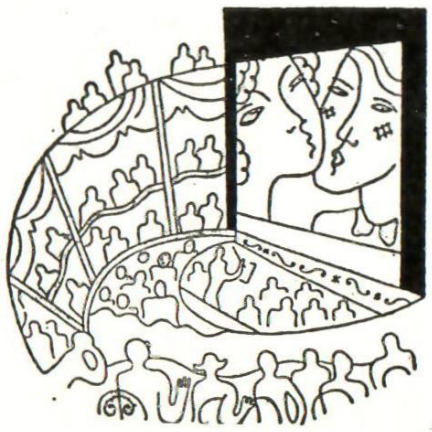
COVER PICTURE
Marie Liljedahl and Thomas Astan in "Do you want to remain a Virgin forever?" directed by Hubert Frank.



london film festival

A REALLY exciting selection of films comprises the London Film Festival this year. Included are Jakubisko's "The Deserter and The Nomads"; Pasolini's "Porcile"; Olmi's "One Fine Day"; Nagisa Oshima's "Boy" and "Death by Hanging"; Susan Sontag's "Duet for Cannibals"; Draskovic's "Horoscope"; Resnais's "Je t'Aime, Je t'Aime"; Agnes Varda's "Lions Love"; Rohmer's "My Night with Maud"; Konchalovsky's "A Nest of Gentlefolk"; Jires' "The Joke"; Allio's "Pierre and Paul"; Chabrol's "Que la bête Meure"; Melville's "The Samourai"; Delvaux's "Un Soir, Un Train" — a Belgian production starring Yves Montand and Anouk Aimee; Ruy Guerra's "The Sweet Hunters" (Panama); Jancso's "The Confrontation"; Masahiro Shinoda's "Double Suicide"; Mimica's "The Event"; John Llewelyn's "Events" (G. Britain); Bresson's "La Femme Douce" (A Gentle Creature); Ken Loach's "Kes" (G. Britain); Judit Elek's "Lady from Constantinople" (Hungary); Ousmane Sembene's "Mandabi" (France/Senegal); Claude Guillemot's "La Trêve" (The Truce) and Marguerite Duras's new film based on her novel "Destroy, She Says" (Détruire, Dit Elle).

film world

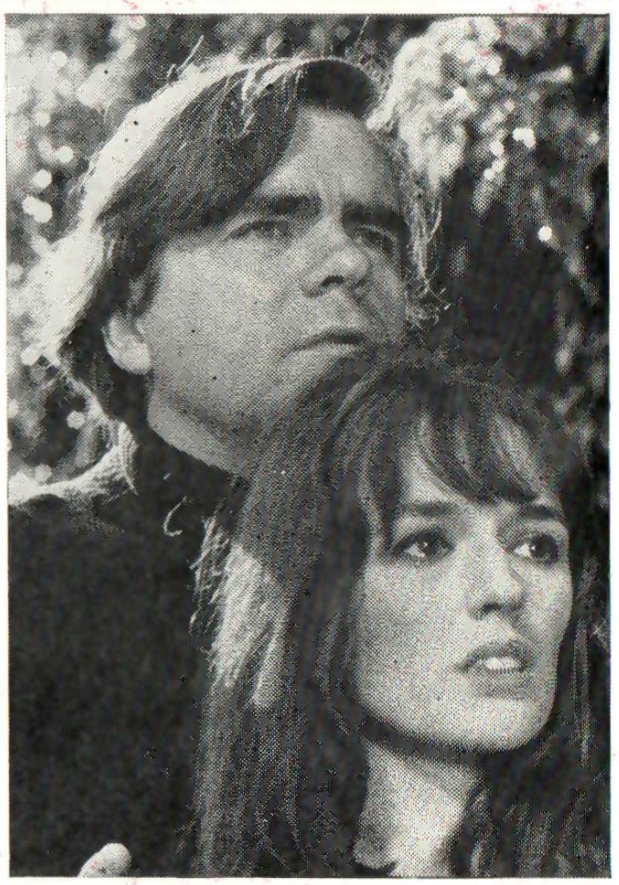
Francois Truffaut's next film after "L'enfant sauvage" will be "Domicile conjugal", a kind of sequel to "Baisers volés". We shall see Jean-Pierre Léaud and Claude Jade married — for better or for worse.

Hemingway's novel, "Across the River and into the Trees" (set in Venice and on the lagoon) will be filmed with William Holden starring and Richard Quine directing.

Pier Paolo Pasolini has announced that his film of St. Paul will be set in modern times. Jerusalem will be Occupied Paris and the Pasolini St. Paul will be a collaborator. "The dialogue will not be written by me," says the director, "it is taken literally from the Letters of St. Paul."

Massimo Dallamano is directing a new version of Wilde's "Dorian Gray" with Helmut Berger in the title role and with Beryl Cunningham, Margaret Lee, Marie Liljedahl, Isa Miranda, Eleonora Rossi-Drago and Herbert Lom in the cast.

French film projects include: "Vie imaginaire d'Arthur Rimbaud" directed by Francis Leroi with Renaud Verley and Maurice Ronet; "La Gazelle" directed by Alain Cavalier; "Free", directed by Jean-Pierre Mocky with Rita Tushingham.



Top: Marguerite Duras discusses a scene with Michel Lonsdale who plays Stein in "Detruire, Dit-Elle" (Destroy, She Says). Above: Catherine Sellers and Michel Lonsdale in "Detruire, Dit-Elle", one of the many important films to be shown at the London Film Festival opening this month.

Robbe-Grillet and Marguerite Duras are the two major links between the nouveau roman and the cinema. Several of her books have been adapted to the screen and she herself adapted and directed (with Paul Seban) her own "La Musica". "Detruire Dit-Elle" is her latest novel and she is directing the film entirely on her own.

The story studies the unusual relationships between two men and two women staying in a hotel in the middle of a forest. One of the women is waiting for her husband who finally comes. The five have a farewell lunch together which is 'at once, oneiric, realist, comic and symbolic'. But what is destroyed — the bourgeoisie?

Henri-Georges Clouzot will direct "Le Hotu" based on the novel by Albert Simonin. At the moment he is writing the script in collaboration with the author.

VISCONTI

Luchino Visconti will begin shooting shortly on a new film based on Thomas Mann's celebrated novel, "Death in Venice". It is due to be finished at the end of the year and it is planned to show it at Cannes. ("Death in Venice" is in Penguins).

Visconti has just been nominated the President of a new film festival to take place at Spoleto. It is in no way connected with the Music Festival held there annually although Giancarlo Menotti has been one of the initial promoters. Artistic director will be Gian Luigi Rondi and in charge of public relations will be Mario Natale. It will be essentially an artistic event.

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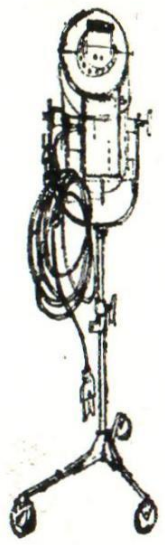


art and cinema

An important new venture has started at the Art Film Centre, 6 Leicester Place, W.C.2 (387 8174). Every Thurs. (6 p.m. and 8 p.m.) and Sat. (11 a.m., 1 p.m., 3 p.m., and 5 p.m.) films about painting, sculpture and art generally are being shown. The programmes have been selected from some 4,000 titles from world production over the past ten years. Not only will this venture be of extreme value to art teachers, writers and students but it will constitute a unique survey of international art for the general public.

Eight programmes run through from prehistoric rock paintings to Picasso and Contemporary Sculpture. Membership is 5s. Entrance on purchase of programme 10s. (Students 5s.).

The Grand Prix of the Mannheim International Film Week was won by the Czech film "322" directed by Dusan Hanak and the American film, "Medium Cool" directed by Haskeli Wexler. The prize is awarded to the best first film of a director who has previously made only documentaries.

Charles Dyer's "Staircase" is now available (W. H. Allen 30s.). Whereas Dyer's book is a closely observed piece of social ethnology the film is unfortunately a vehicle for the two stars who rarely come close to evoking the real Charlie Dyer (the author gives the character his own name) and the real Harry.

Georges Lautner has returned from Hollywood with the cast of his next film "Sur la route de Salina" fixed: Robert Walker (son of Robert Walker and Jennifer Jones), will play a beatnik hitch-hiking across a desert and Mimsy Farmer (star of "More") and Rita Hayworth also have major parts.

Below: Marie Liljedahl and Thomas Astan in Hubert Frank's new film.

LOCARNO 69

a review by gordon reid

LOCARNO is a festival amical — one is immediately disarmed by the unostentatious altruism (yes altruism) and dedication, as well as charmed by the resort itself with its lakeside promenades still colourful and bright even in October.

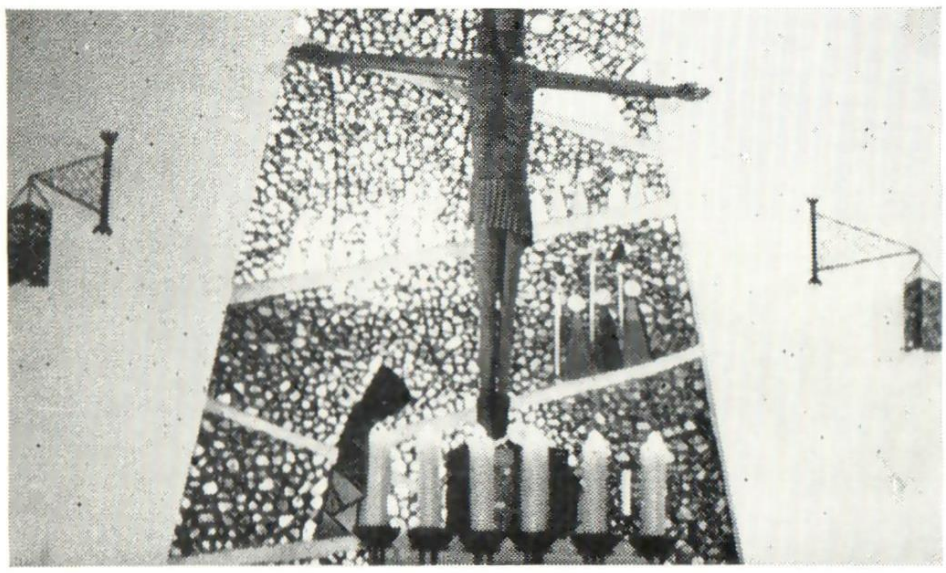
The vulnerability of the festival is its very dedication — to youth — for youth is not necessarily synonymous with talent and a passion for social reform is no compensation for it. In the discussions following the evening films the margin between intention and achievement was often painfully obvious and when a name such as Antonioni found its way into a discussion on a film hardly more than (it seemed to me, and I was not alone) a series of students' exercises, it seemed that pretentiousness was taking over.

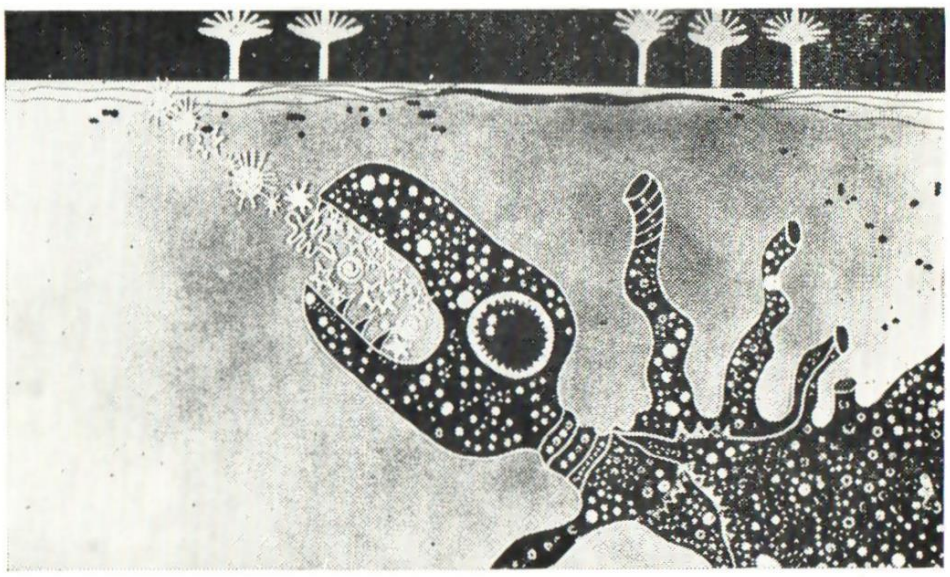
One of the best films in the festival was Jaromil Jires' "The Joke", the action of which sprang from a facetious remark made by the hero on a postcard sent to his politically over-zealous girl-friend: "Optimism is the opium of the people". The girl shows the card to the Party committee and Ludwig is expelled from university and sent to the army. Years after, working in a research institute, he is interviewed by a woman who is the wife of one of the committee who indicted him. He has the idea of seducing her as a kind of revenge but finds that the husband, now an important party official, has taken a young mistress.

It is a sour joke but told with considerable technical skill in its use of past and present; the characters are completely anti-heroic and its outspoken political criticism is no doubt the reason why it has been banned in Czechoslovakia. The film was not in competition.

Above left: delectable Claudine Monfette in "Où Etes-Vous Donc?" Right: Ludwig (right) realises that his revengeful seduction of an acquaintance's wife has no point as the husband has, obviously, younger interests. From Jaromil Jires' "The Joke".

Below left: From Jadwiga Zukowska's "Wrought Iron of Gdansk", an interesting art documentary. Right: From "Kidnapping of the Sun and the Moon", based on a poem by Ferenc Juhasz: the will to live overcomes the misery of war.





The flashback technique was much to the fore. Wojciech Solarz's "The Jetty" has a naval engineer, at the moment when his first ship is being launched, thinking back on his past and wondering whether he has been as successful as appearances seem to suggest he is. Technically accomplished the characterization is thin, but a young graduate from the Warsaw Theatre School, Ewa Pokas, made an impressive debut.

Georgui Stoianov's "Birds and Greyhounds" (Bulgaria) was a comedy which used the flashback technique. A small-town comedy drama of the last war in which a number of anti-fascist underground workers get into difficulties (usually through their inexperience), it has some very funny gags but often the acting is too theatrical and the flashback technique is not one for comedy, it is inclined to break up the necessary crescendo.

Frustration, with its attendant, often dangerous, boredom is one of the elements of today's society that young men like to deal with. The danger is that boredom can often be communicated to an audience.

In "Horoscope", Boro Draskovic successfully avoids this by involving a girl with five layabouts, one of whom swears to his companions he will lay her within the week.

The subsequent days follow his attempts at seduction with an observation, that is effective in both dramatic and humorous sequences. On the failure of the boy to seduce the girl, his companions, provoked by the girl's predilection for a local sculptor, rape her.

Above left: Ewa Pokas and Ryszard Filipski in Wojciech Solarz's first film, "The Jetty", a complicated flashback piece that reveals the director's technical mastery: Right: Richard Leduc as the young artist in Robert Benayoun's "Paris N'Existe Pas". Leduc, a rising young actor, was also seen in Dumoulin's "Nous n'irons plus au bois".

Draskovic has a genuine cinematic eye and talent for creating drama within a special milieu.

Less successful was Raùl Ruiz with his "Three Sad Tigers" (Chile), which, while successful in capturing some of the desultry sordidness of the life led by Tito, a car sales assistant, and his sister Amanda whom he is not above using as bait, was too diffuse in its attempt to portray a milieu.

Peter Fleischmann's "Hunting Scenes from Bavaria" was reviewed when it was shown in the Critics' Week at Cannes and remains an impressive indictment.

Robert Benayoun's first film, "Paris n'existe pas" started well but the idea of an artist (Richard Leduc) suddenly finding that he is projected back in time led only to some philosophizing from a guru-type friend (Serge Gainsbourg) and remarks like — "you have lost touch with your experience" (the artist to an American pop artist). Danièle Gaubert looked ravishing in several stunning outfits.

Another verbose film, but very simpatico, was Alain Tanner's "Charles Mort ou Vif" (Switzerland) in which an elderly manager of a family business (Francois Simon — son of Michel Simon) is interviewed on TV and talks about his life. The experience creates a kind of mental crisis and he goes off alone and lives with an artist and his girl-friend. The three develop a genuine rapport which comes across to the audience and which ends only when the business man's son discovers his whereabouts and has him taken to a psychiatric ward.

Jaroslav Papousek's "Le Bel Age" (Czechoslovakia) owes much to Forman — indeed many players came from "The Firemen's Ball" — but Papousek concentrates on the gag rather than observation of character and the film has the feel of an extended music-hall sketch. It concerns an art school and the several models employed by the sculpture and painting classes. There are some very funny bits from the nude model (particularly when she is explaining to her outraged husband how she poses).

Also good for laughs was the British comedy, "Otley", with Tom Courtenay involved in Portobello espionage.

Gilles Groulx' "Où Etes-Vous Donc?" (Canada) stemmed so directly from Godard that one was inclined to think it a send-up — except there were no laughs. The trio of players were excellent: Christian Bernard, Georges Dor and Claudine Monfette (the last is a darling), but they went through such predictable capers to the accompaniment of word flashes etc. that the whole seemed a sentimentalised condensation of at least three Godard films.

Dinen Gupta's first film, "The Girl" (India) owed much to Ray and the beauty of the two main players, but a genuine picture of Indian life slowly emerged.

Hugo Santiago's "Invasion", a first film from Argentina, had some pure Hitchcock sequences and revealed a real flare for cinema. But this story of a subtly invaded city defended by a small group of its citizens lost its suspense by showing a series of incidents, the significance of which we could only guess at. Action films (and this was essentially one) lose impact when the narrative is only hinted at.

T'ang Shu Shuen's "The Arch" (Hong Kong) is a first film and developed a delicate but tangible relationship between the three main players. A warrior is billeted on a widow. He falls in love with her but her daughter innocently compromises him and he marries the girl leaving the older woman only the honour of the memorial arch.

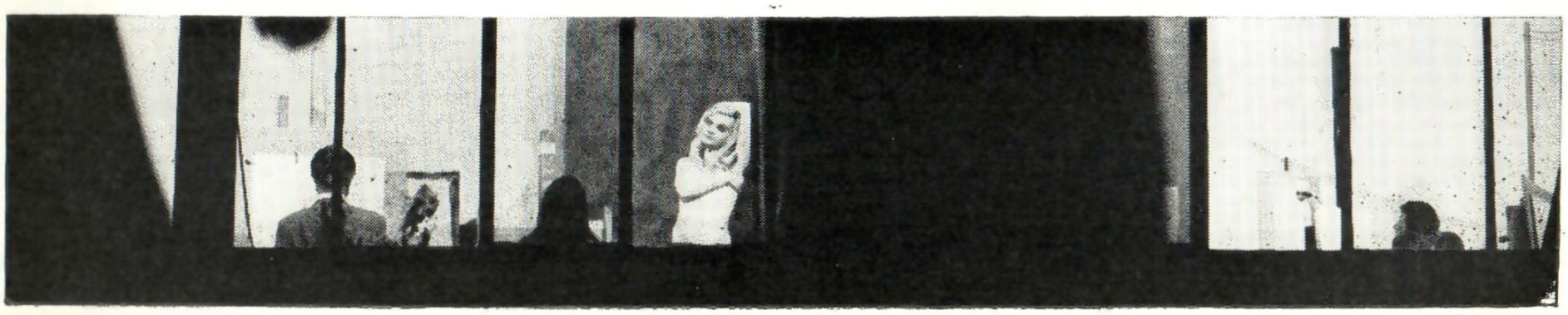
The pace is slow for western tastes but the film has quality.

"Cuba My Love" proved to be a Japanese-Cuban production in which a young Japanese tourist tries to persuade a lovely young Cuban girl to return to Japan with him. Sentimental, but the girl, Obdulia Placencia, was a splendid young Amazon.

The three Italian entries proved disappointing. Maurizio Ponzi's "Stefano Junior", the day in the life of a thirteen year old boy, seemed too indulgent and derivative; Gianni Bisiach's "The Two Kennedys" (everyone except Hitler and Marilyn dubbed into Italian) was a montage of newsreels which meditated on two men who wanted to change the world that destroyed them; Peter Del Monte, a graduate of the Rome Film School, had a good basic idea in "Fuori Campo" which seemed to require rather more experience

Continued Page 30

Below: Jana Brejchova poses for the life class while three elderly towns-folk try and peer through the windows. From Jaroslav Papousek's first film, "Le Bel Age".



Above: Francoise Prevost and Olga Linka in a scene from "La Marcusiana", the story of a frustrated wife who turns to the hippie scene but finds only tragedy.

FRANCOISE PRÉVOST is the daughter of novelist Jean Prévost and the distinguished journalist Marcelle Auclair. Through the influence of playwright Marcel Achard she made her film debut in her teens in the forties.

When her mother took over an important magazine Francoise turned journalist and ran a Home Page for four years and published a Housekeeping encyclopaedia which has since become a classic work.

She remained friendly with young film-makers and when she turned again to the cinema it was when the nouvelle vague broke upon the European scene and she appeared in films by Kast and Rivette.

There followed a period in America when she produced and acted for TV and appeared in several films.

Back in Europe her intellectual background made it easy for her to work either in France or Germany or Italy. "Il Mare", "Run Rabbit Run", "Burn Boy, Burn" and "La Marcusiana" are just a few of the more recent films she has starred in in Germany and Italy.

books and cinema

TWO ANNUALS are, again, with us: "Film Review" edited by Maurice Speed (W. H. Allen 30s.) and "Screen World" edited by John Willis (Frederick Muller 70s.).

"Film Review" has rather more articles in the front than usual and an excellent, if capsuled, survey of current cinema may be had, as well as glimpses of the past (not, I would have thought, quite the thing for a topical annual) although Ivan Butler's article on cinemas is fascinating.

There follows, of course, the usual excellent selection of stills from the year's films and some of those to come.

I like the potted story captions against the stills in "Film Review" and these are noticeably absent in "Screen World" which is a pictorial review of the current American season with only credits given.

Both books make excellent gifts and reference material. "Film Review" has a very attractive full colour dust jacket of Pet Clark and Peter O'Toole in "Goodbye Mr. Chips".

Latest in the Premier Plan Young Cinema series is devoted to Czechoslovakia (French text, of course). After a brief survey of the history of the Czech cinema the post war years are fully dealt with followed by condensed but useful biographies of the young directors and those longer established, and a year-by-year list of the important productions from 1898 to 1968-69.

Certainly the young Czech cinema (from around 1965) has been one of the liveliest flowerings of talent in the post-war European cinema — and still, despite difficulties, it continues. Published in France the Young Cinema series is 7 francs each volume. Premier Plan, B.P.3. Lyon-Prefecture, France.

In the Premier Plan, Serie Noire, the latest addition is "Frankenstein" (10 francs) by our friend and correspondent, J.-P. Bouyxou. This is an exhaustive study of the Frankenstein oeuvre, wandering sometimes on to rather irrevelant horror material, but essential reading for data-minded horror addicts. (French text again, of course). **G. R.**

POLAND -

INSTEAD OF THE eight production units which previously existed in Poland there are now six: Iluzjon, Tor, Plan, Nike, Wektor and Kraj. These are essentially creative units and the work of production has been taken over by the Polish Corporation for Film Production thus leaving film-makers free to get on with the business of making films.

There is currently an attempt to double the number of films made each year — from twenty-five to fifty. One of the reasons for a low production is said to be the lack of effective scripts and as a consequence a centre will be set up at the Lodz Film School which will be exclusively engaged in the training of script writers.

Certainly some of Poland's top directors are back at work. Wajda is down for two films, "Battle of Grunwald" and "The Ferry Boat" (both tentative titles). The first takes place in the summer of 1945 in a German displaced persons camp. The hero is a young Polish poet. The second film is based on a true story of a group of settlers who crossed the Vistula in the Spring of 1945 on a ferryboat. The current of the river is too strong and the ferry slowly drifts towards the mines.

Jerzy Passendorfer is just finishing a war drama, "Day of Remission", which shows the friendship between Polish and Soviet guerrilla fighters in the mountain region of South Poland in 1943.

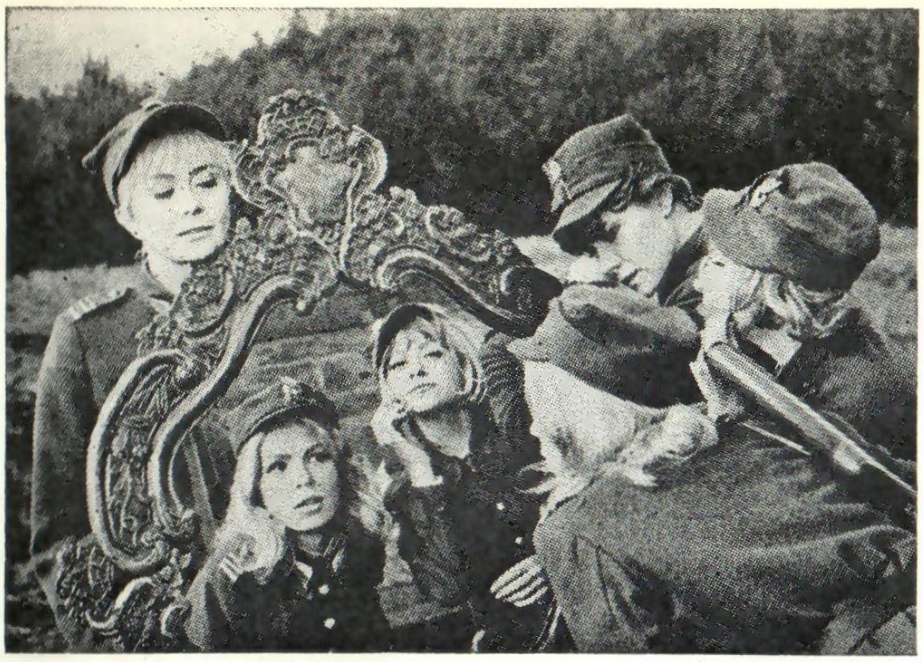
Jan Rybkowski is working in "The Return" depicting the first difficult post-war days in Polish Western Territories.

Kazimierz Kutz is working on "The Salt of Black Earth Country", the story of the second Silesian Rising of 1920 told through the destiny of a Silesian family whose father and seven sons actively combat the Germans.

"The Criminal who stole a Crime" is the latest film by the talented Janusz Majewski. This is the story of an Army captain who, after two years sick leave, returns to find the real murderer of a crime he investigated before his illness.

Certainly one of the bright hopes of the Polish cinema is the young Krzysztof Zanussi. His diploma work, "Death of a Provincial", from the Lodz Film School, won prizes at Venice and Mannheim and he followed this with "Face to Face" and "Pass Mark", two TV productions. His first feature film, "The Structure of Crystals", was to have been shown at the ill-fated Bergamo festival. The film, written by himself, is inspired by his personal experiences when he was a student of physics at Warsaw University before he went to the Lodz School. "The Structure of Crystals" is set in an environment of scientists and the heroes of the film have their counterparts in certain personalities of the Warsaw scientific world.

NEW HOPES

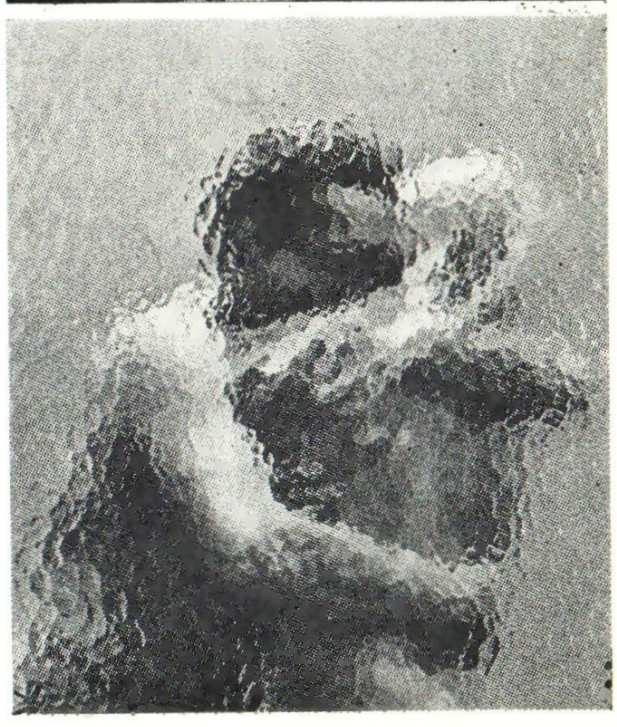


Above: From "Petticoat Republic" directed by Hieronim Przybyl. A Women's platoon working to make an abandoned village a flourishing farm finds a local detachment of soldiers a disturbance to its aims.
Below: From Wajda's "Hunting Flies" — a Cannes Festival disappointment.

Below and bottom right from "The Structure of Crystals". We published an account of this new film in CFR, May 1969, when the director sent us details. A successful scientist returns from abroad and seeks out a university friend who is living with his wife on a lonely meteorological station. The confrontation sparks off ideas about what one can take from life, what one has to give, how best to achieve a balance of ambition and happiness.

Below: From Aleksander Scibor-Rylski's "The Neighbours" which deals with the mixed German-Polish population of Bydgoszcz and the tragedy of neighbour firing on neighbour

Right: New young director, Krzysztof Zanussi directing a scene from his first feature-length film "The Structure of Crystals".



Above: Gio Petre, Julian Mateos and Marie Liljedahl in a scene from Arne Mattsson's new film, "Ann and Eve".

ann and eve

ARNE MATTSSON frankly declares that he is not making films for a small coterie of ciné enthusiasts but for the public who need entertainment whether it be a comedy, drama or thriller.

His latest film, "Ann and Eve", certainly has all the elements of a powerful drama.

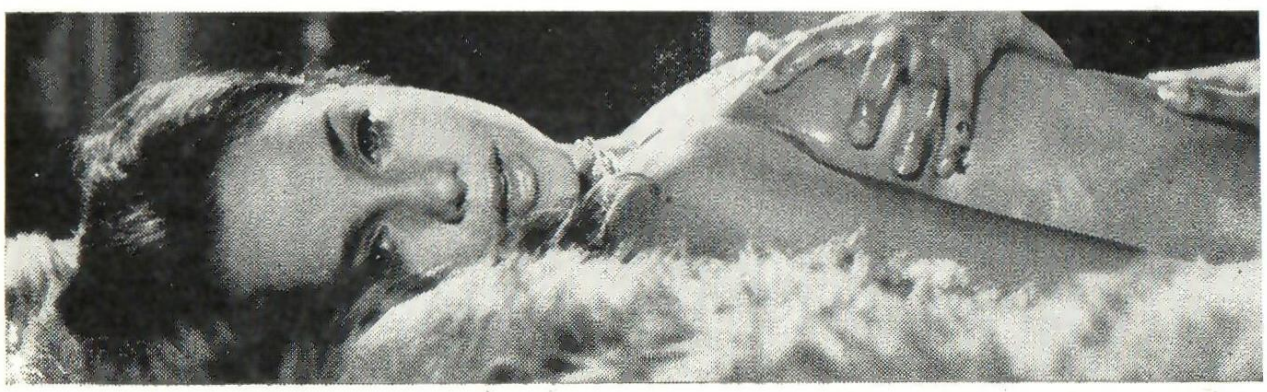
Two Swedish women — Ann (Gio Petre) and Eve (Marie Liljedahl) are holidaying, by car, in Southern Europe. Ann is a career woman whose emotional life has been stifled and who finds compensation in the power she wields in her profession.

Her relationship with Eve is one of genuine friendship. In their travels they come across all kinds of people: wicked, kind, rejected, perverted — then unexpectedly they are confronted with sudden and violent death. A man is murdered in a frighteningly, bestial way. The circumstances surrounding the murder make a deep impression on them. They have come into contact with a world, far removed from their sheltered, safe Sweden. When the trip is over they part company. Eve can no longer tolerate her friend's cold, cynicism. Hatred has consumed Ann from within.

Gio Petre is one of Sweden's most impressive actresses while nineteen year-old Marie Liljedahl has in less than one year, made an international reputation.

Also in the cast of "Ann and Eve" are Heinz Hopf and Ignac Pavkovic, playing two Yugoslav fishermen, Francisco Rabal and Julian Mateos and Erik Hell who may be recalled as appearing in several Bergman films

Below: Marie Liljedahl as Eve in Mattsson's "Ann and Eve".



Right: Marie Liljedahl in a scene from "Ann and Eve".

carmelo bene
film anarchist

Above: From Carmelo Bene's "Capricci" which was to have been shown at the ill-fated Bergamo festival. A difficult film which seems constantly to return to the impossibility of artistic truth and integrity.

"I AM AN anarchist. I respect nothing in the way of conformism", thus Carmelo Bene at Venice a year ago. In the theatrical world Bene is well known. His personality, his way of working, his theories on the theatre and cinema, his relations with the public and his colleagues.

The past year has been very favourable for this artist from Puglia — this violent rebel, this anticonformist and anarchist as he calls himself.

A 'disordered genius' he may be, but one certainly has either to accept or to reject him. His personality is not one for half measures.

Of his film "Nostra Signora dei Turchi" he has said that it was useless to talk about it. "No-one can understand it. I made it with my own money — money I had and, above all, money I didn't have. To complete it I did as many jobs as possible: writer, make-up, scene designer, secretary, director, chief extra, hero, costumier, typist, first camera-man.

"I did it all on my own helped by the actors, for example, Lydia Mancinelli, and an extraordinary cameraman called Mario Masini. The film is something of me. I shot it to satisfy myself. Naturally I wasn't successful. As always I wasn't satisfied."

Carmelo Bene was born in 1937 at Campi in the province of Lecce and made his theatrical debut at a very early age. In 1959, in Rome, he was already playing in Camus's "Caligula", the same Caligula which, two years later, he repeated as producer.

Bene is one of the most important figures of the contemporary revolutionary theatre. His debut in "Caligula" was at the outset an indication of the titles and authors that would preoccupy him.

In 1961 Bene produced his adaptation of Stevenson's "The Strange Case of Dr. Jeckyl and Mister Hyde" and produced and played in the "Gregorio Cabaret of 1800". The following year in Rome he founded the Theatre Laboratory with a first experimental production of Collodi's "Pinocchio" which was followed by a "Mayakovsky Show" and "Hamlet".

Then he presented his "Addio, porco" and again "Gregorio" and in 1963, "Cristo 63" and produced and played in Marlowe's "Edward II", Jarry's "Ubu Roi" and Wilde's "Salome". The Marlowe play he is now preparing as a film (to be shot in red and black).

In 1964, at the Festival of Two Worlds (Spoleto) he presented "Pinocchio" and "Hamlet" which he repeated the following year adding "Faust", and then in 1966 came "Nostra Signora dei Turchi" which he had adapted from a novel which he had recently written for a Milan publisher.

Writing of these theatrical experiences a critic said: "It certainly did not fall short of its promise of a theatre embracing life and total participation together with that anticonformism and lack of prejudice which the lack of culture makes easy but which could become a new culture, no less genuine, sincere or significant than the other."

Carmelo Bene comes in for considerable criticism from the critics but he interests modern and unprejudiced theatre critics the world over (witness the pages which Arbasino has dedicated to Bene in his book, "Thank you for the Magnificent Roses" (Grazie per le magnifiche rose).

Bene has many merits and values when they are not marred by wild improvisation and the intention to shock at all costs. His work with Pasolini (he acted in "Oedipus Rex") gave him the incentive to consider and reconsider his interior motives and the way of his renewal in maturity, but Pasolini did not influence him in style.

Of "Nostra Signora dei Turchi" Bene has said that "it is a tragic farce of the interior life (or solitude) of a character-situation, or better, a situation which becomes a character. My film is a work of Auto-protest. As for the narrative or story — that's what you like to make of it."

In fact the events of the film include a moorish castle seen as a dream of the past; the hero lives alone in a house near the castle and is driven insane by his obsessive thoughts; Margherita appears as a haloed saint to his feverish mind which is haunted by images of the Turks' attrocities; he meets his publisher and they perform an ambiguous tango together; a baroque pantomime.

This summer Bene has been in New York playing the role of a hired assassin in Pietro Zuffi's "Colpo Rovente" (Scorching Blow). He returned in July to Rome to finish the interior shots and now has two projects: "Faust" and "Edward II".

the movie book

It looks as if the Video-casette or Movie Book will be the thing for next year. Already big American companies are in production and Carlo Bavagnoli's "Vivaldi's Venice", which opened the Venice festival, was the first of a series of documentaries for the video casette.

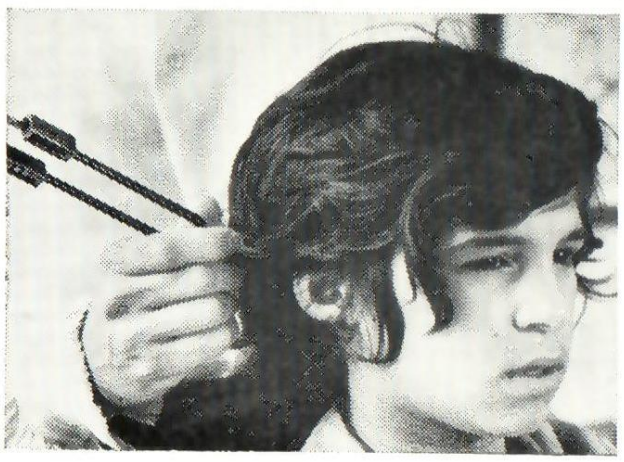
Rather like a portable TV set, one will be able to take it from room to room, inserting the film casette whenever required — the visual work of Chaplin, Fellini, De Sica, Visconti will become as available as the written work of Graham Greene, Dostoievsky, or Dickens.

At Venice it was estimated that a film casette would be offered at around sixteen shillings while the actual 'viewer' would be less than forty pounds.

In the not too far distant future one will be able to acquire a library of films dealing not only with fiction, but with the arts and travel. Film critics will become rather like book critics.

Low price casettes depend on the world marketing of millions of copies.

Will this inevitably compromise the intellectual standard of the works?



Left: Jean-Pierre Cargol as the 'enfant-sauvage'.

L'ENFANT SAUVAGE

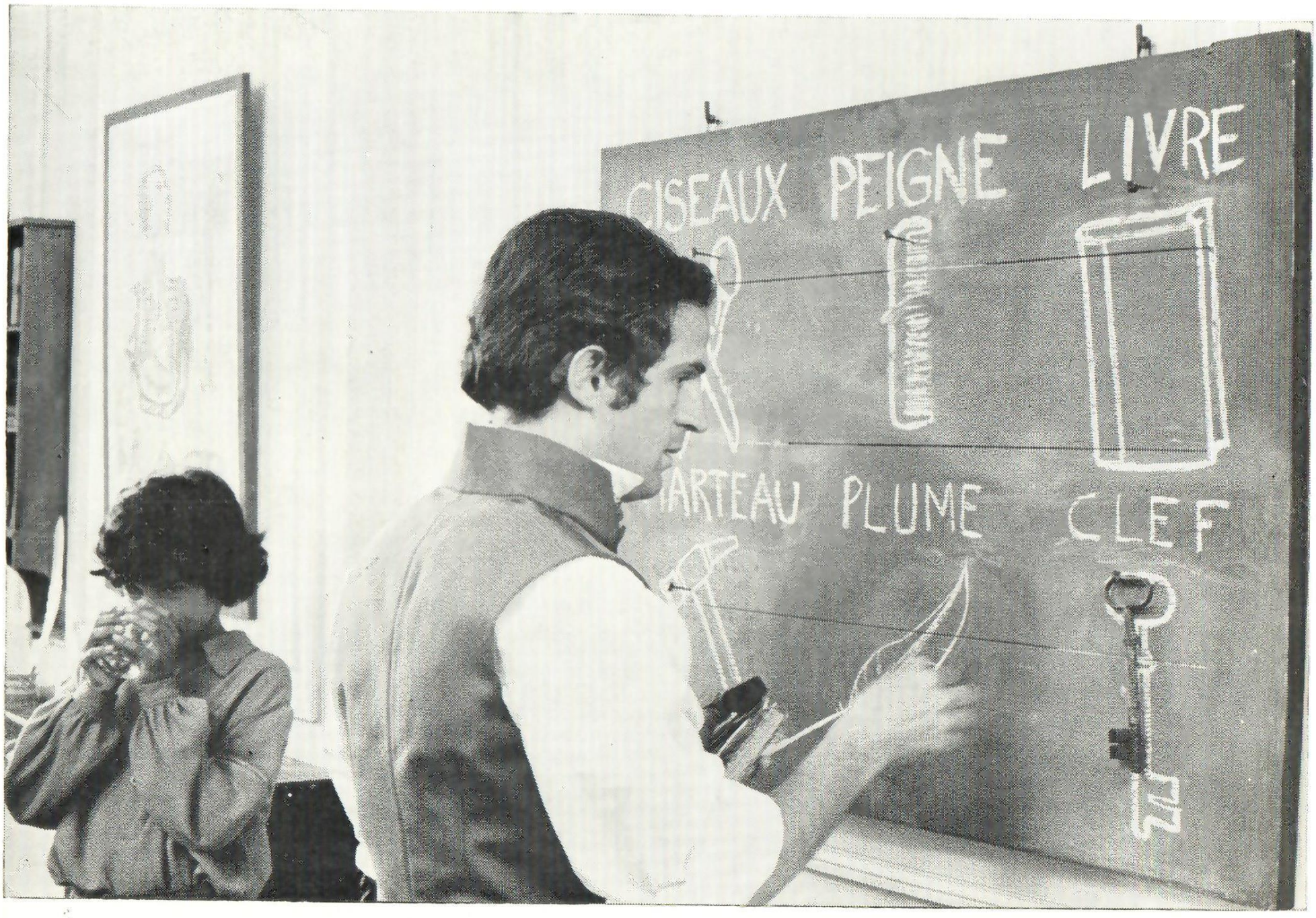
francois truffaut and jean gruault talk about their new film

Left: Jean-Pierre Cargol in Truffaut's new film.

FROM ZEUS and Romulus to Mowgli and Tarzan, the different legends of children living wild have always fascinated us. Perhaps we have seen in these stories of abandoned babies, succoured and brought up by wolves, bears and monkeys, and who end up by becoming King, god or an English Lord, the symbol of the extraordinary destiny of our race. Or more simply there is, perhaps, in these stories a secret nostalgia for a lost golden age of primitive freedom — a natural life.

These stories have not been the sole prerogative of popular writers and poets. Men of science and philosophers have been interested enough to assemble documentation of certain exceptional cases, thinking that they might find indications of our secret origins, when man was in a "pure state" before language, before society.

Lucien Malson in this study on "enfants sauvages" enumerates no less than 52 serious cases since the child-wolf of Hesse (1344) until the small



Below: Francois Truffaut as Dr. Jean Itard and Jean Pierre Cargol as the wild boy in Truffaut's "L'Enfant Sauvage". It is a further step in the director's main homily that children too often reach maturity without love and affection and one can only expect violence and indifference as a consequence. So many of Truffaut's films spring from his observation: "I was born in Paris on February 6th, 1932. I was immediately sent to a wet nurse, then handed over to my grandmother until I was eight. When my grandmother died my parents took me back. They weren't bad people. Just nervous and busy." (Quote from "L'Express", 1959).

More recently he has said: I was one of the unstable ones, one of those catalogued as difficult children. I was attracted to solitude. Today, still, I have the impression of resembling a wild child. So the fact that I never learned to understand English signifies that there are points of rebellion in my temperament. I believe I can understand the reactions of my characters and make them acceptable."

Below left: Francois Truffaut (Itard), Jean-Pierre Cargol and Jean Daste (Pinel) in "L'Enfant Sauvage". Right: Annie and Claude Miler as the country neighbours of Jean Itard.

Yves Cheneau of Saint-Brevin (1963), touching, in passing, on Gaspard Hauser, the child-bear of Lithuania (to whom Rousseau and Condillac refer) without counting the numerous wolf-children of the Indes.

The clearest and most natural case, and the most instructive, seems to have been that of Victor de l'Aveyron with whom we propose to deal in our film "L'enfant Sauvage".

Seen several times since 1797 in the wood of Lacaune (Tarn), completely naked and fleeing at the approach of men, this child, aged apparently twelve, was captured in the summer of 1798. He broke free several times but was finally recaptured and taken to Paris.

His behaviour was strange, exciting public curiosity, but he did not speak and only made one sound, always the same, while his glance seemed to slide over things never fixing on one object. He seemed only aware of certain sounds (a pistol shot left him indifferent but the sound of a walnut being cracked caught his attention). He seemed to suffer neither joy nor pain but was attracted by flames and rain. He broke out into sudden tempers, rejected clothes and continually tried to escape.

For Pinel, the most famous psychiatrist of the time, this child, for certain physical reasons, was an idiot classified identically as those he cared for at Bicetre.

His young colleague Itard, the head doctor of the Institute for deaf-mutes, was of an opposite opinion. For him the child had lived for several years beyond all human contact and the exterior signs of idiocy did not prove a biological deficiency but a cultural one.

To confound his opponents, Jean Itard, tried to awaken the child's spirit. He tried to verify the hypotheses of his masters, Locke and Condillac, on the nature of man . . . "without physical impetus and inborn ideas, man can only find in the bosom of society, that place from which he can take his place in nature".

Pierre Cargol in two scenes from Truffaut's new film "L'Enfant Sauvage". Above: Francois Truffaut and Jean-

Itard tried to gain the child's confidence and then began a veritable daily struggle to try and make this inert being, a boy capable of affection, sensibility, communication and invention.

The action of our film begins in 1798 with the capture of the wild youth. Then we show his aggression, his attempts to flee, his unhappy stay at the Institute of Deaf-Mutes in Paris, then his meeting with Jean Itard who took charge of him, taking him to his home, giving him the name of Victor and educating him.

marlène jobert

Until 1962, nothing pointed to an acting career for Marlène Jobert, least of all her father, who, with five children to think of wanted his eldest daughter to be an art teacher.

"In Dijon". says Marlène, "where we lived after we came back from Algeria (I was born there in 1943), I got a diploma which meant I was accepted for training as an art teacher. I had never been inside a theatre in my life. And then one day the leader of a troupe for which my brother played piano came to the house. He saw me and asked me if I would act in a sketch. I had a colossal nerve: I said yes. I'm short-sighted, and that helps — I can't see the audience."

Full of enthusiasm after her debut as an actress, Marlène took a drama course and five years ago she decided, against the advice of her father, to go to Paris, where she kept body and soul together by giving drawing lessons to children.

She made a brief appearance in Godard's "Masculin-Féminin", had a small part in Malle's, 'Le voleur"' and was a resounding success in Yves Robert's "Alexandre le Bienheureux".

She also had a particular hit in the Paris stage version of "Black Comedy" and her appearances in the TV serial, "Les dossiers de l'Agence", took her talent to a nation-wide audience.

Last year she made the comedy film, "Opération Leontine", written and directed by Michel Audiard, a rather light-weight crook-comedy, and early this year she starred, with Horst Buchholz, in Guy Casaril's "L'Astragale".

New Jean Gabin film is "La Horse" directed by Pierre Granier-Defferre.

Left: From Philippe Durand's "The Village of Lilith" — the flower gatherer prepares for an eerie rite over a tomb. Durand captures the same mystical duality that the painter Delvaux achieves with his mysterious nudes that stare wide-eyed, but unseeing, into a mechanical age.

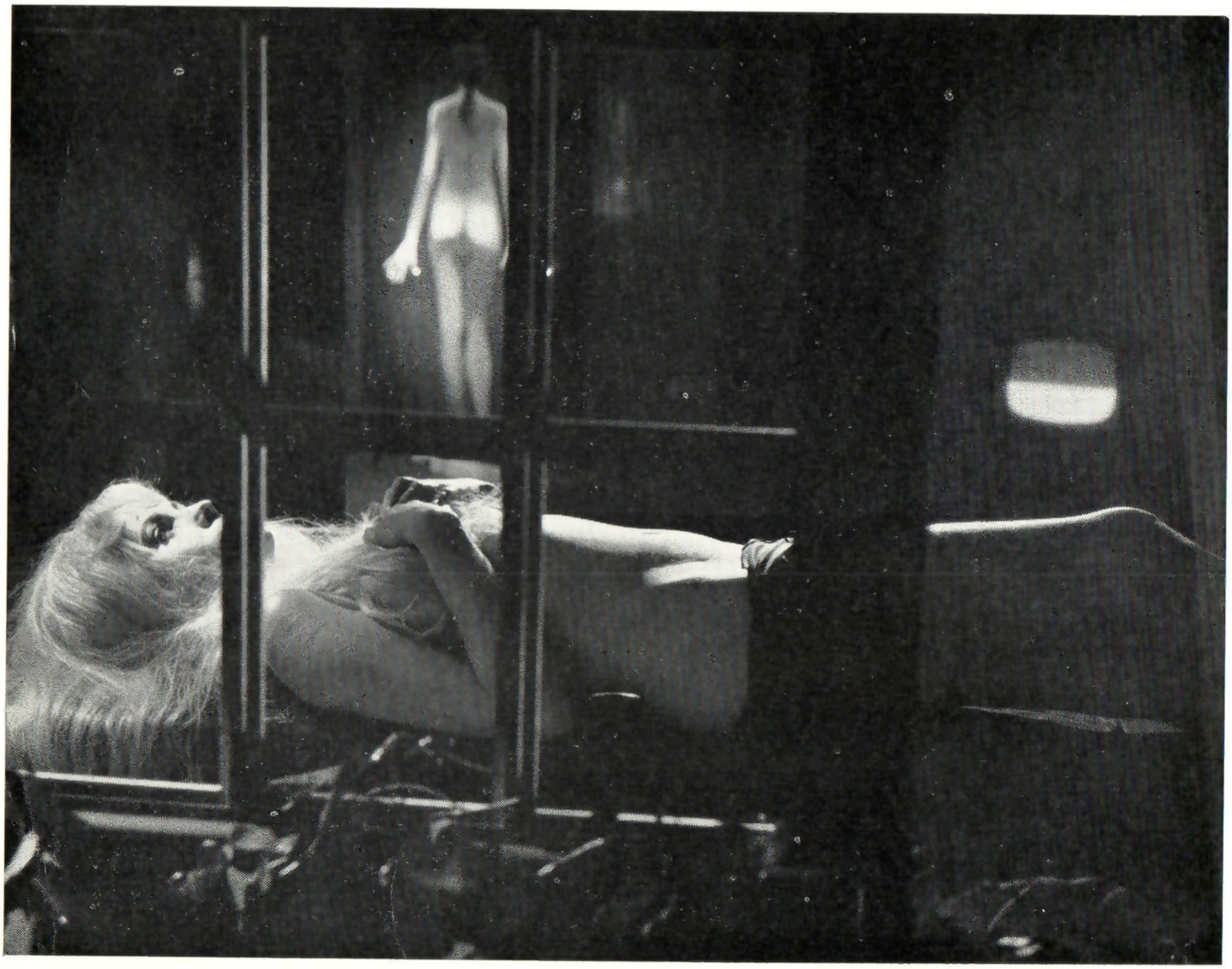
parallel worlds

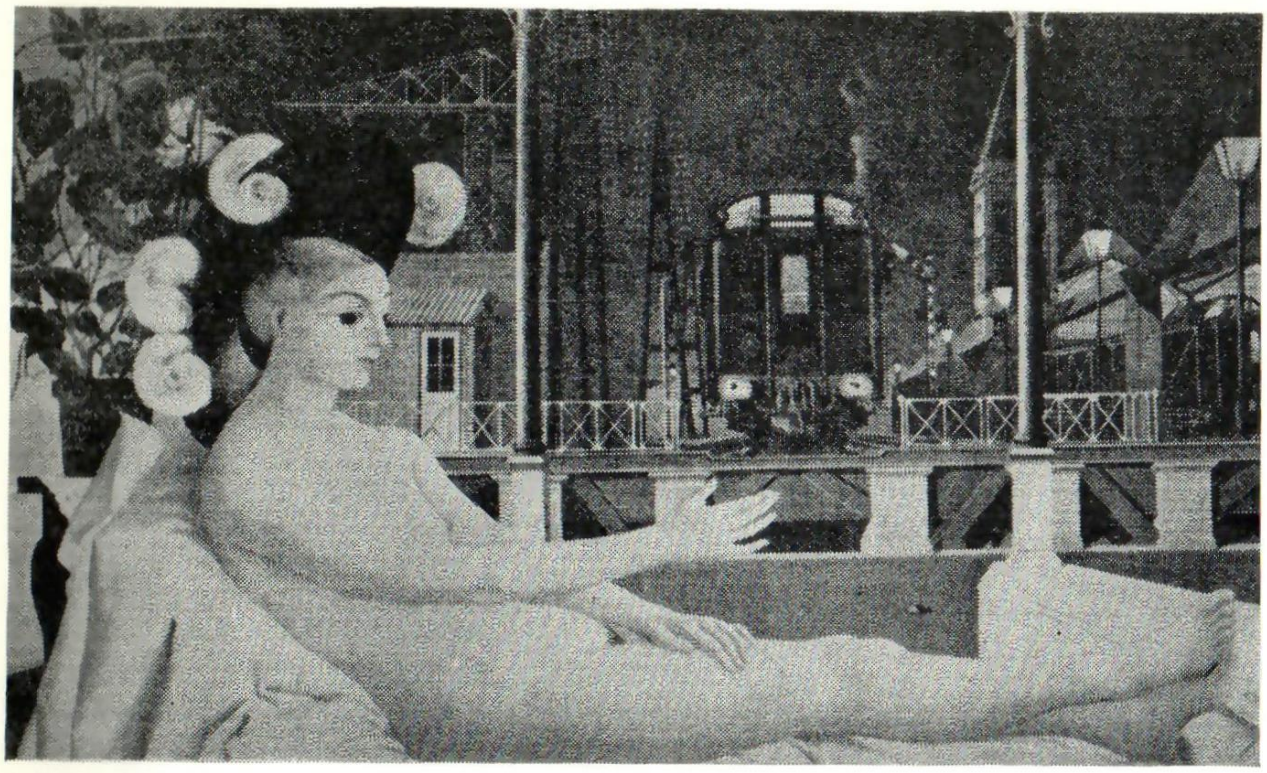
IT IS ALWAYS interesting to see a theme preoccupying artists in more than one medium and a particularly striking example is the work of Belgian painter, Paul Delvaux and French film-maker, Philippe Durand.

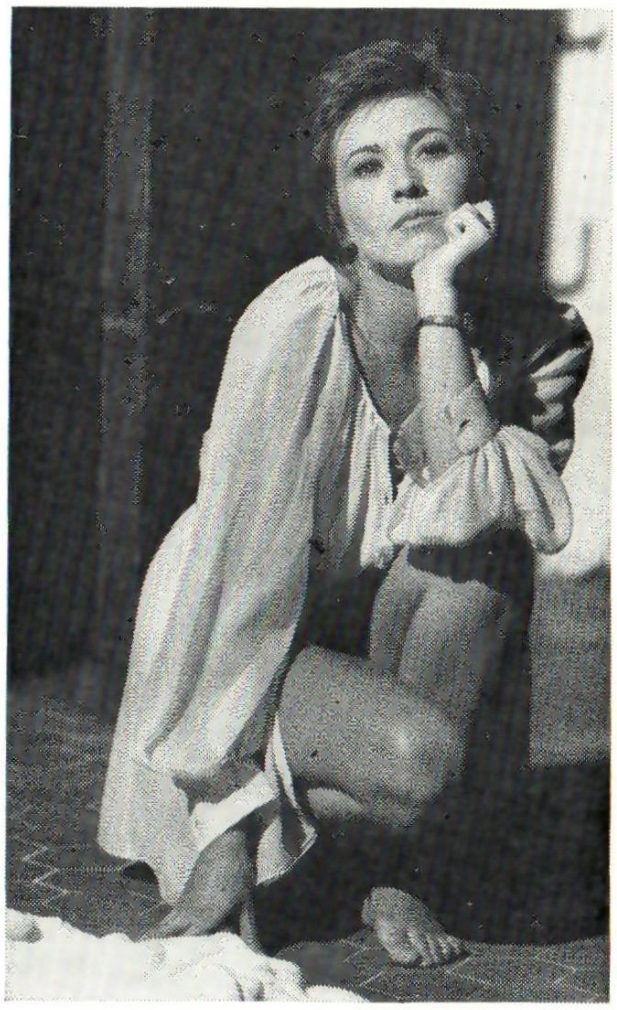
Born in 1898, Delvaux became influenced in the thirties by the Italian "metaphysical" painter, Giorgio di Chirico, and in a recent Paris exhibition of Delvaux' work, the slow meditation on this influence was quite apparent.

Woman, solitude, death — erotism, love, the need and difficulty of com-

Below: From Philippe Durand's "Les Noces d'Hirondelle". An attractive young girl, in her room, prepares for an unknown destination. We become increasingly intrigued by her conduct and it would appear that a young man she has loved has recently died. The girl is on the edge of two worlds as the close of the film reveals.







Above: a Delvaux work seen in the recent Paris exhibition.

Above: Marlène Jobert in two scenes from "Passager de la Pluie", directed by René Clement.

municating, these are the main themes of Delvaux. Because, perhaps, we never solve these problems, never truly penetrate a woman's world, Delvaux creates two parallel worlds, one born of the other and living next to it.

It is this preoccupation with love, woman and erotism and the creation of a mysterious parallel world that Philippe Durand develops in his films, such as "Accident", "Les Noces d'Hirondelle" and currently, "Le Village de Lilith".

Lilith, according to rabbinical literature, was created by God from mud and was Adam's first wife. She bore a multitude of demons and flew away pursued by angels.

The term in Jewish folklore means a female demon, the equivalent of the English vampire.

Set in an abandoned village in the depth of winter, Durand's film, by a series of strange signs defines the presence of another world. Rather as, Durand says, "a woman's form becomes visible on a radiograph, we discover this strange tribe of Liliths".

They seek love among themselves and, as it is said that the Lilith has special powers of evil over children, they ensnare two children from a group of tourists.

In the film Durand creates a world of Liliths existing in parallel with our own and perhaps not the demons of legend. Perhaps, being of feminine sex, they are the means of survival in the world. "Who knows? thanks to them we may find again the purity of the garden of Eden, the first purity, the original purity."

As with Delvaux it is the parallelism of the two worlds that disturbs.

Sebastian Japrisot (the pseudonym of Jean-Baptiste Rossi) is a young writer (35) born in Marseilles, who has had already two of his books adapted to the screen ("Piège pour Cendrillon" and "Compartiment Tueurs") and his "The Woman in the Car" (Best crime novel award — Great Britain 1969) has just been filmed by Anatole Litvak with Samantha Eggar.

He has also written directly for the screen, his latest script being "Le Passager de la Pluie" which René Clément is directing with Marlène Jobert and Charles Bronson starring.

Japrisot is currently preparing his first 'entirely personal' film, "A White Rose painted in Red" which he hopes to direct in the Spring of next year.

"Le Passager de la Pluie" is a suspense thriller — it is the violent, pathetic confrontation of two people. The girl, married to an Air-France pilot, is hounded by a mysterious American determined to make her confess to a murder for which she was not entirely responsible. In the implacable conflict a secret tenderness is born between them.

Right: Nelly Kaplan, director of "La Fiancée du Pirate". Born in Buenos Aires, of Russian origin, she studied Economics at the University there. Coming to Paris for a film club congress she stayed as a correspondent for several Argentine papers. In 1954 she met Abel Gance and worked with him on "La Tour de Nesle", "Magirama", "Austerlitz" and "Cyrano and D'Artagnan". Meanwhile her short films on artists and art had won several awards and she had a success with a collection of short stories, "Le Réservoir des Sens". "La Fiancée du Pirate", written with Claude Makovski, is her first feature and she is planning to direct two further scripts written with Makovski.

Right: Catherine Spaak and Claudia Cardinale in "Certo, Certissimo . . . Anzi Probabile" .

certo certissimo anzi probabile

MARTA ARRIVES from the country and gets a job as a switchboard girl in the big city. Her voice is not exactly right for the job but she states she has no intention of marrying and this is a major point in her favour with the examiners.

She shares a flat with Nanda, a friend, who works as a manicurist in a local hairdressers.

Unlike Marta, Nanda has one thing in mind — marriage. So whenever Marta has a boyfriend, Nanda gives him the message — sometimes Nanda takes over — sometimes they share.

But when Marta meets Pietro (through her telephone exchange as always) she falls heavily — leaves Nanda and marries him.

All goes well until Pietro's friend, Harry, arrives from America and moves in. She moves out. But as Nando has now married Marta's country boyfriend, Marta is on her own — but not for long — such is the power of the telephone.

The film, "Certo, Certissimo . . . Anzi Probabile" was written and directed by Marcello Fondato from the story "Diary of a Switchboard Girl" by Dacia Maraini.

Gian Vittorio Baldi is preparing the production of a screen version of "The Golden Ass" in which Jeanne Moreau, Catherine Deneuve and Pierre Clémenti have been mentioned as stars.

Mauro Bolognini is starting soon on "Metello", an adaptation of Vasco Pratolini's novel. The singer Massimo Ranieri will play a major role opposite Lucia Bosè, Ottavia Piccolo and Pino Colizzi.

Luigi Zampa's next film will be topically "La contestatione generale" with Gassman, Manfredi and Sordi.

Brunello Rondi's next film will be "V as in Valeria" with Jean-Louis Trintignant.

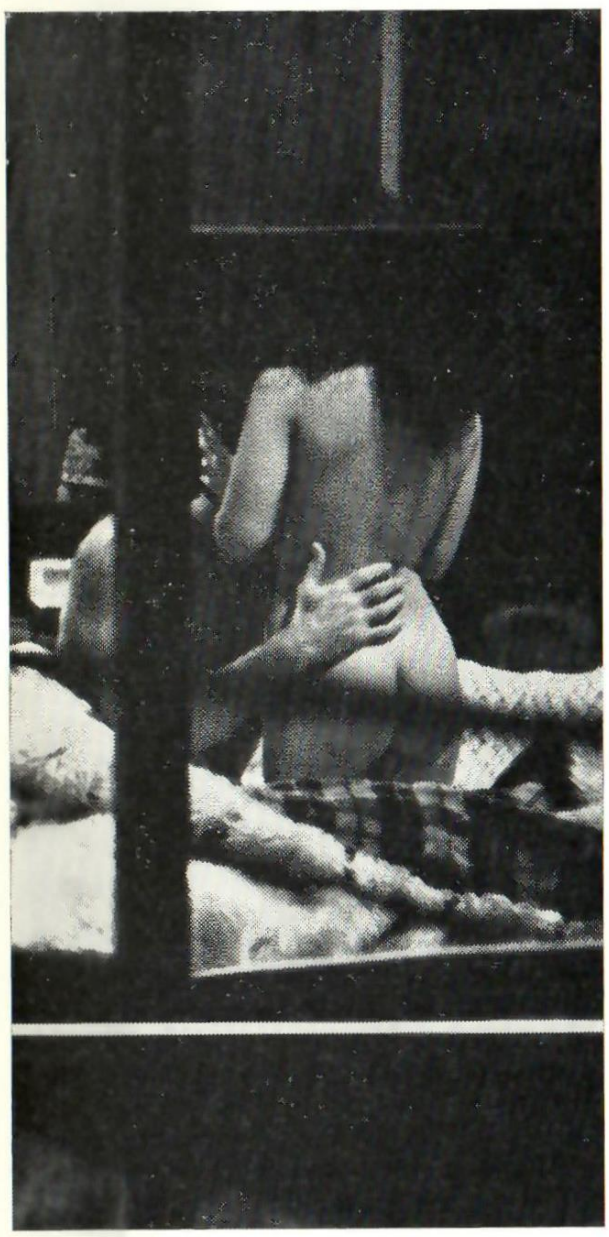
"The Violent City" is a new film by Sergio Sollima shot in Chicago and written by himself with Lina Wertmuller. After the Italian westerns there may come the Italian gangsters.

Robert Hoffman and Catherine Spaak in a scene from "Certo, Certissimo . Anzi Probabile"

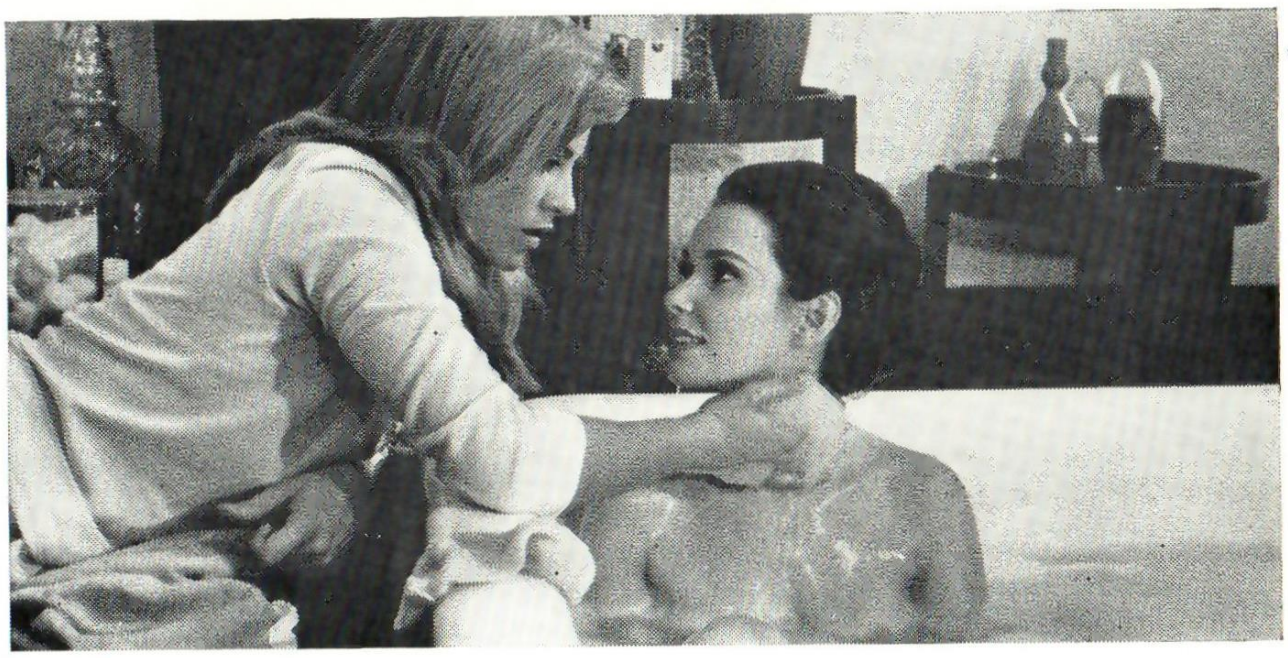
the sisters

ROBERTO MALENOTTI'S new film "Le Sorelle" (The Sisters) is a taut, psychological drama of four people motivated by the close relationship of two of them, the sisters Diana (Nathalie Delon) and Martha (Susan Strasberg).

They have lived together for some time in close affection but Diana has always been the dominating personality and Martha, feeling that her own individuality, her own receptiveness to love outside her sister, is being stifled, finally rebels. She leaves Diana and marries a wealthy and cultured man (Massimo Girotti) and lives with him in an attractive country villa.



Above and right: From "Le Sorelle" directed by Roberto Malenotti.



Above: Two scenes from "Le Sorelle" (The Sisters) starring Nathalie Delon and Susan Strasberg.

Because their relationship is based on genuine affection, they are for the most part content, but Alexander is unable to love his wife completely, in a physical sense, and Martha has a brief affair with another man. An affair of no deep significance but of which Alexander is unhappily aware.

When Diana visits the villa she senses at once some basic flaw in the marriage and sets about discovering it and dominating her sister once more.

So intent is she on this project that she gives scant attention to the young man, Dario, Alexander's cousin (Giancarlo Giannini), who has also come to stay at the villa. For his part he makes every attempt to win her but finally decides to leave the villa with Alexander, both men realising that the final solution to their problem must come from the two women.

The two have a dramatic confrontation. When Alexander returns to his home he discovers (as he suspected he would) his wife dead. Diana has gone, starting towards a new life. It is as if the curtain has fallen on two solitudes which are at the same time two liberations.

The screen play was written by Brunello Rondi and Roberto Malenotti.

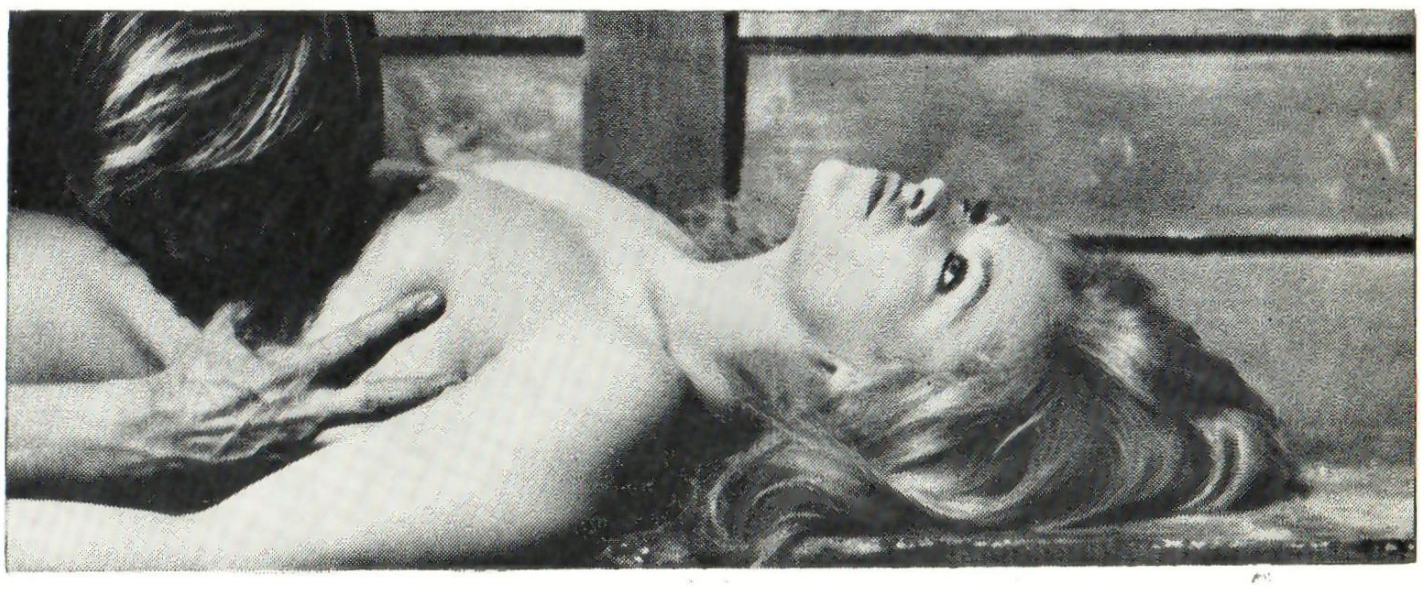
Marcello Mastroianni and Monica Vitti are to be the stars of "Amore e Morte", to be directed by Ettore Scocla.

Tinto Brass will direct a second Barbarella adventure for Dino de Laurentiis.

Lina Wertmuller has written a film for Pasquale F. Campanile — "When women had a tail".

Giuliano Gemma, popular star of Italian westerns, is to star in "William Tell" directed by Duccio Tessari.

"Landru" is a new film to be directed by Mario Monicelli. Chabrol made a film on the celebrated Frenchman some years ago.



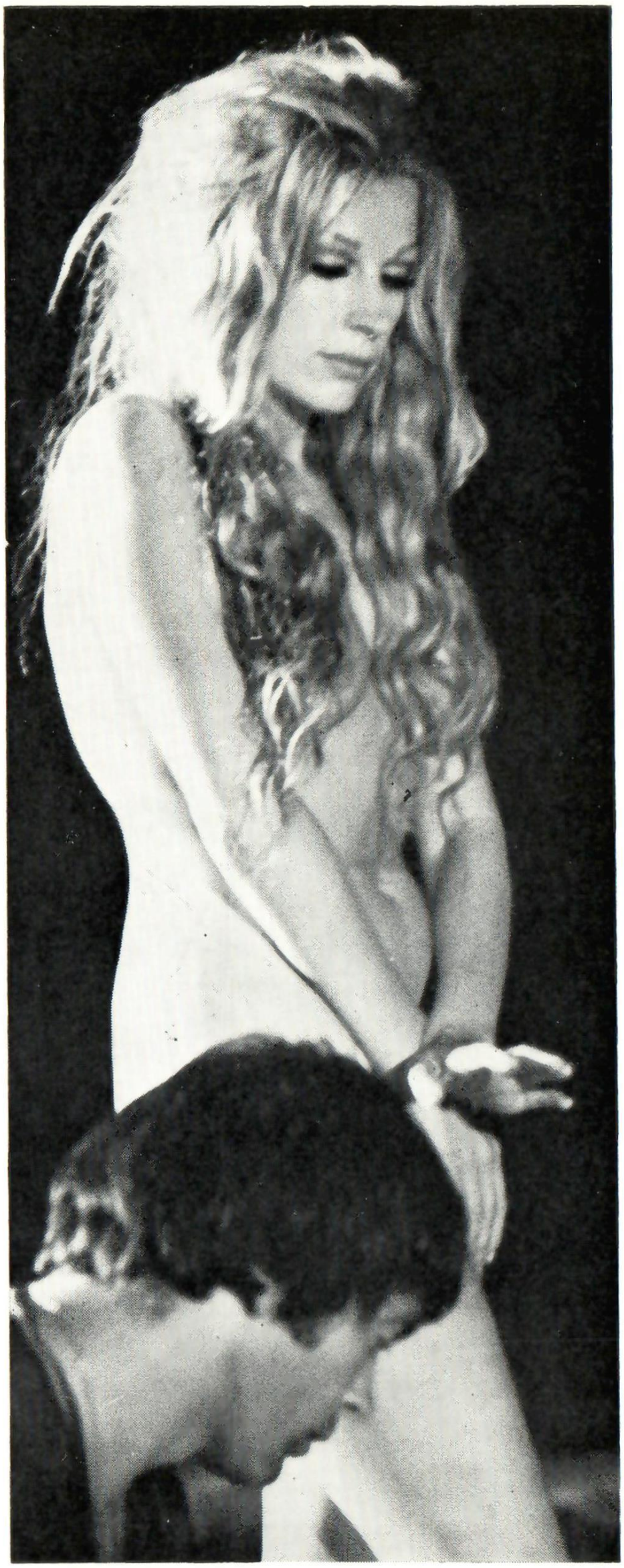
PASOLINI'S NEW FILM

Below left: Laurent Terzieff and Franco Citti in "Ostia". Right: Anita Sanders. "Ostia" is presented and supervised by Pier Paolo Pasolini with direction by Sergio Citti.

Above and Below: The girl (Anita Sanders) is saved from her attacker (Laurent Terzieff) by Franco Citti. A dramatic scene from "Ostia", the latest work in the Pasolini oeuvre, this time directed by Sergio Citti (Franco's brother).

Left:
Laurent Terzieff, Franco Citti and Anita Sanders in "Ostia".

OSTIA



This page: A scene from "Ostia" which in its grouping has an almost mystical significance. Anita Sanders and Franco Citti are shown after she has been saved from an attack.

Right: Satyajit Ray prepares to shoot a love scene between Samit Bhanja and Simi Garewal in "Days and Nights in the Forest".

satyajit ray

Awaiting release, possibly this month, is the 14th film by Satyajit Ray, who ranks among the few famous creative film directors of the world. Entitled "Aranyer Din Ratri" (Days and Nights in the Forest), the film is now in its final editing stages, a task of concentration which Satyajit performs like a yogi in his meditation. The shooting part of the new film has just been completed, work on it having begun in April this year, before even his earlier picture, a captivating fantasy, "The Adventure of Goopy and Bagha", was released.

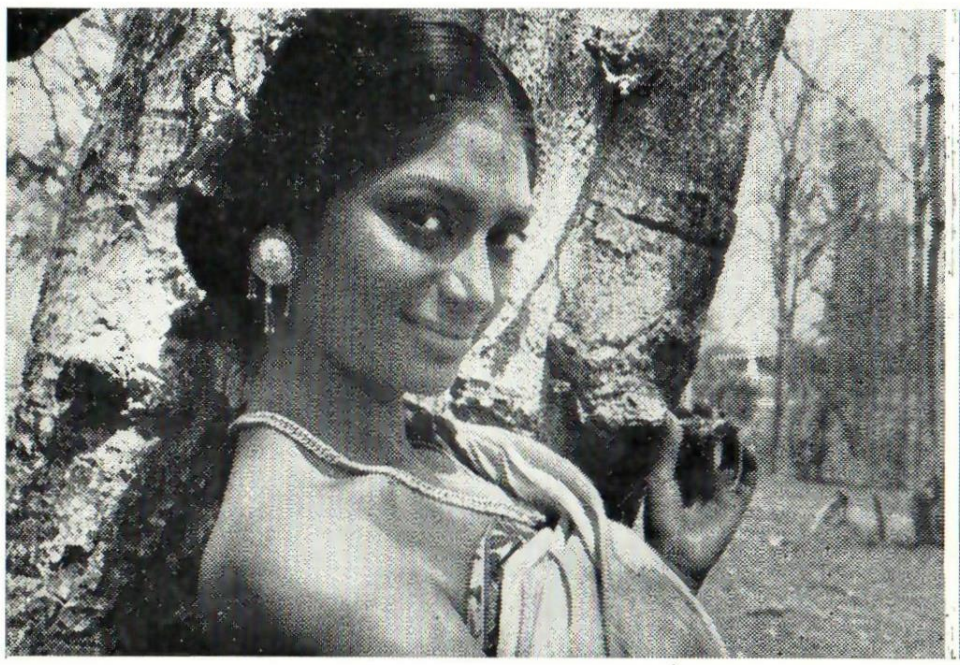
The story of the new film, provided by a young Bengali novelist, Sunil Ganguli, portrays the contemporary social restlessness, particularly of the so-called middle-class, which leads to spiritual loneliness and frustration. Here, four wealthy young bachelors, not infrequently, escape from their daily city chores and the routine of existence and the crowd, for an illusive solace.

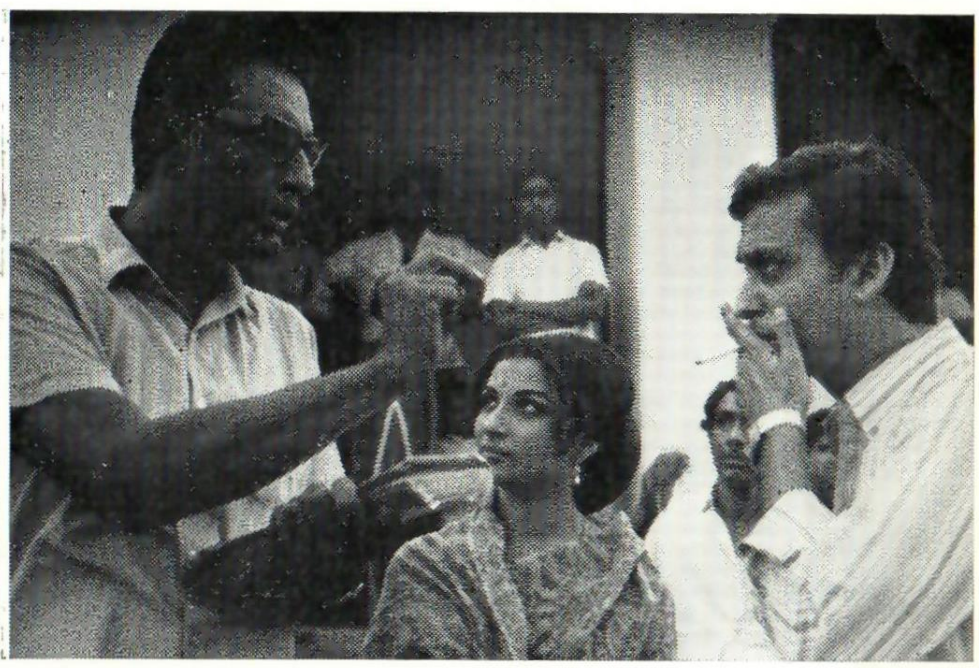
A Chartered Accountant, Asim Mullick has his own firm and Sanjoy Benerjee is a Labour Welfare Officer in a jute mill. Even if a little home-bound, Sanjoy loves going out with his friends. Hari, a popular cricketer, has travelled widely and, irresistible to him, is the call of his sport. A wanderer by habit, Sekhar frequently goes off for a month or two. Horse racing as a sport is a must for him while in Calcutta.

A sudden impulse seizes the four friends one week-end and they set out in a car — whereto they do not know. They are gay, but they have spells of depression and their minds wander, each in its own way.

They stop, as suddenly as they set out in their journey, at a lonely place in Bihar. It has the serenity of a lush green forest, but is not really in the midst of it. There are unending rows of trees with their thick foliage through which the sun and the cloud unrelentingly play their mystic game. The scene is ideal for them to be themselves and they try to forget civilization by symbolically burning the newspaper which they brought with them. But they argue about their purpose. Hari says: "Away from it all, in the forest, why bother about the routines of what one calls civilized life. Let us do whatever we feel like doing." Sanjoy cannot forget that they are temporary visitors in the area and that wherever they may go they cannot shake off their ties with civilized existence.

While doubt persists about their purpose of being in the forest, the story takes a romantic turn. Hari encounters a Santhali girl, Duli, and becomes intimate with her. She is a coolie, dark as ebony, slim and well-formed, attractive. The glow of her tan exudes an exotic charm. Asim and Sanjoy, in their turn, get involved with two charming city girls Aparna and Jaya, who are on their holidays. Their involvement is deep, but they have to return before their romantic drama is complete.





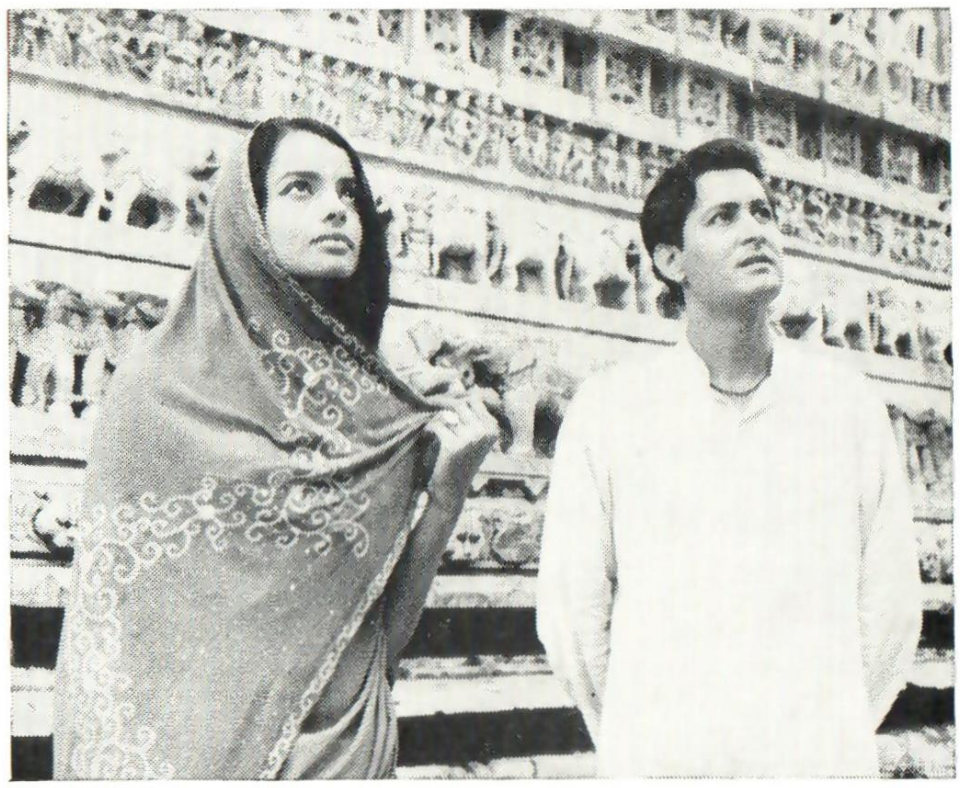
Above left: Bombay actress Simi Garewal plays a tribal girl in Satyajit Ray's new film. Right: Ray directs Sharmila Tagore and Soumitra Chatterjee.

Soumitra Chatterjee and Sharmila Tagore, who are established film artists now after having been discovered for the screen by Satyajit a few years ago, play the roles of Asim and Aparna. Rabi Ghosh and Subhendu Chatterjee play Sekhar and Sanjoy and Kaveri Bose is Jaya. Simi Garewal plays the Santhali girl, Duli, opposite a most promising new Bengali actor, Samit Bhanja as Hari.

The set and the camera are in the hands of two of the most trusted associates of Satyajit — Bansi Chandragupta and Soumendu Roy. Sujit Sarkar handles sound. Bhanu Ghosh and Anil Chowdhury assist Ray in production. Satyajit has written his own music for the sound track.

KAMASUTRA

Below left: Faryal Karim. Right: The young Indian couple visit the temple of Kama, the Love Goddess, where the erotic delights of love are manifest in the stone carvings. A scene from Kobi Jaeger's "Kamasutra".



TEN YEARS AGO Kobi Jaeger went to Germany from Israel on a student exchange. Now, after work in the theatre (in Zurich) and directing for TV and radio in Germany, he is making his first feature film for the cinema, "Kamasutra".

Jaeger has made several documentary films for TV which have been particularly successful, namely "Sabra — an Israeli looks at his land" and "Hunger and Heroism" (a portrait of Portugal's Salazar).

The film "Kamasutra" is inspired by the celebrated 3rd century text book of love by Mallanaga Vatsyayana. In seven chapters of prose and verse it not only deals, rather pedantically, with a system of erotic love but it is also a rich source of information on the domestic and social life of India in those early days.

Jaeger told us: "The Kamasutra is neither a sexual adviser nor an ancient Kinsey-Report, it is much more a book on behaviour written in Sanskrit."

The film deals with two love stories based on the verses of the Kamasutra. They even take place in the times when the book was written. The Indian sequences are combined with two European stories which point out parallels and bridge the gap between the India of former times and the present day.

The first story takes us back to the India of Mallanaga Vatsyayana. It is played by Indian actors and pays homage to Kama, the God of Love. The surroundings are feudal. In the second story which brings us up to the present, a secretary goes on an eye-witness trip with a test-driver. The third situation — again we have a journalistic background — shows a marriage crisis. Chapter four, finally, brings us back to India, this time to a palace on a small island."

Above: Barbara Schöne and Bruno Dietrich are the stars of the European episode in Kobi Jaeger's "Kamasutra

The film offers a big opportunity to the young Berlin TV actress, Barbara Schöne who plays in the story opposite the popular Bruno Dietrich (seen in "Es").

Also in the film is Persis Khambatta, a former Miss India, who was working as a photo model before being given an opportunity in "Kamasutra".

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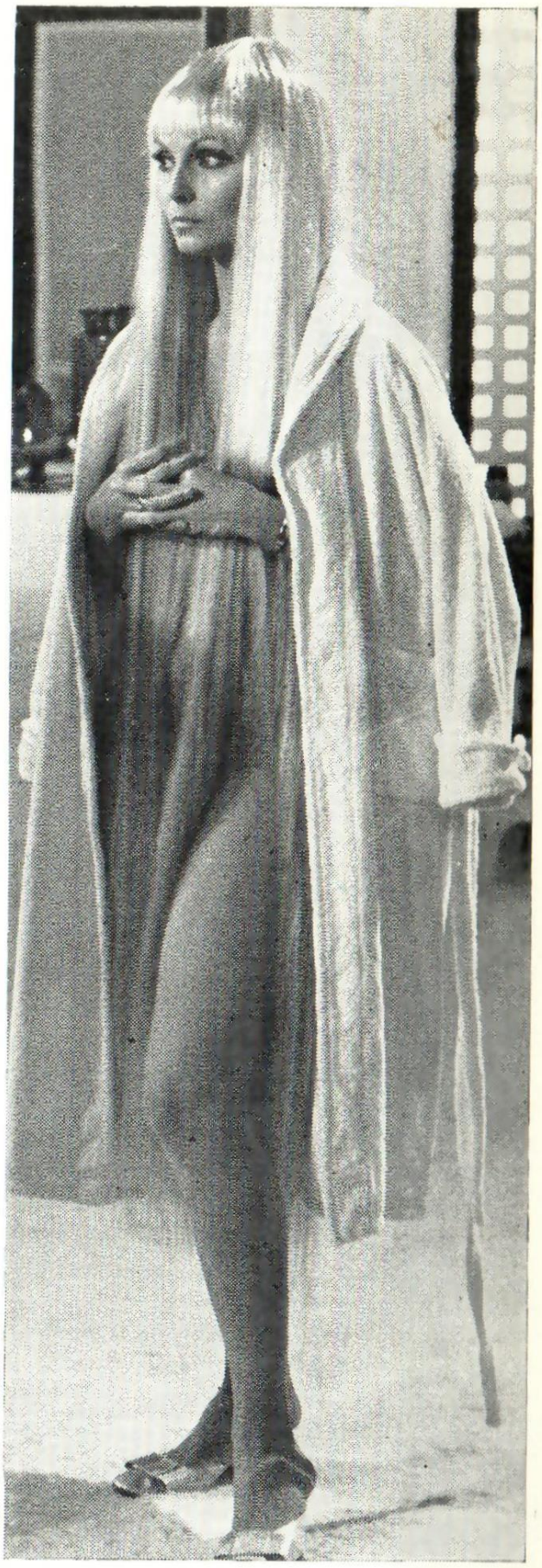
slave - 1969

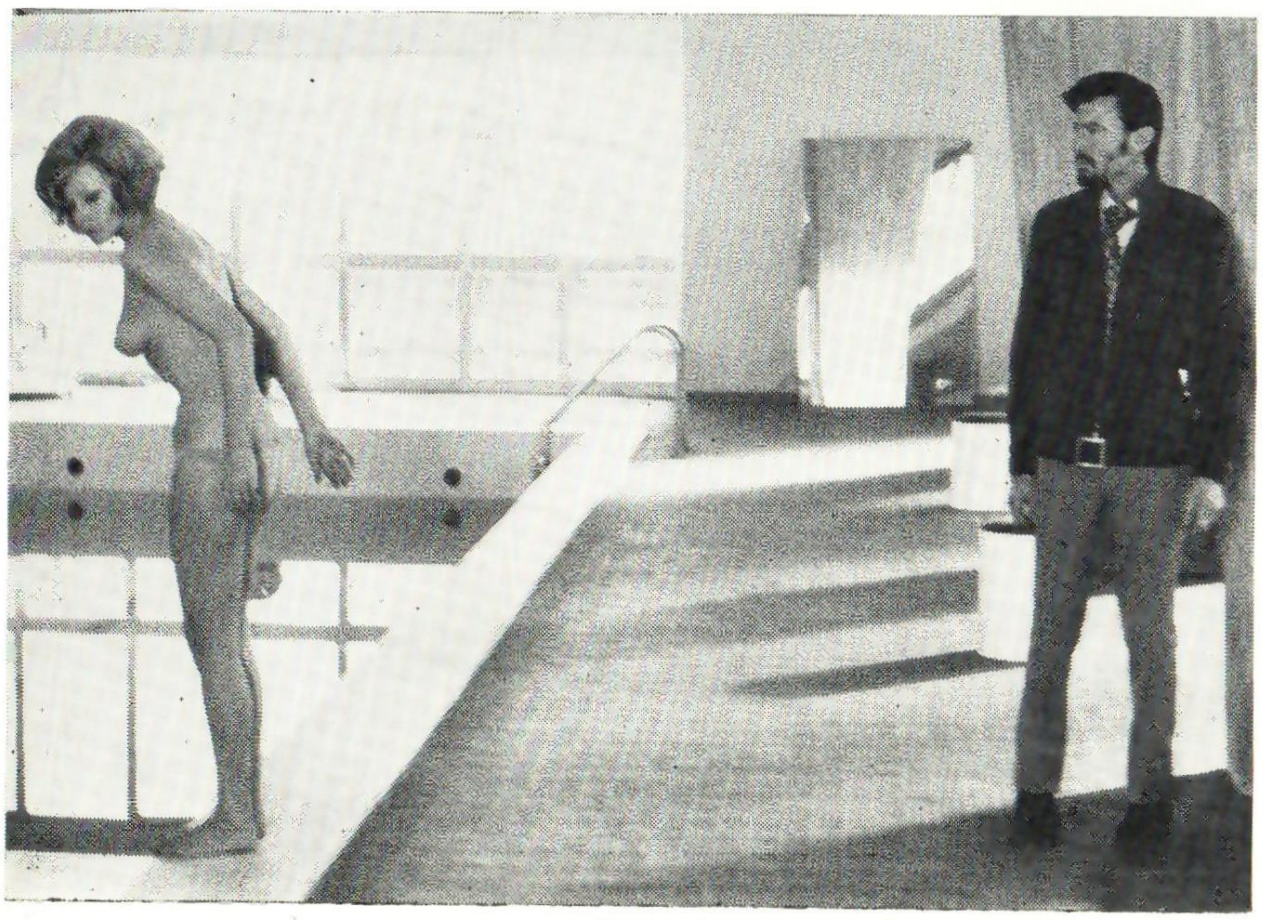
Below: Rosanna Schiaffino and Haydee Politoff in a scene from "Scacco alla Regina" directed by Campanile. Right: Rosanna Schiaffino in "Scacco alla Regina".



PASQUALE FESTA Campanile's "Scacco alla Regina" (Check to the Queen) follows closely Renato Ghiotto's first novel on which it is based. Margaret (Rosanna Schiaffino) is a film actress of sexy roles but who, in fact, is a complex character — loving money and what it can buy, aggressively keeping in tow at least three lovers but, yet, remaining intellectually innocent, particularly in her emotional relationships.

When she takes Silvia (Haydee Politoff) as a companion, she is not at first aware of all the implications of the young girl's submission, and there develops a bizarre relationship which Ghiotto describes in clinical detail.

Other players in the film are Romolo Valli, as a producer who is aware of the overtones of the relationship; Daniela Surina as the film star's secretary, who is motivated by her own initial poverty; Aldo Ciuffrè as a manservant who violates Silvia and Gabriele Tinti as Franco, one of Margaret's lovers who seduces the largely passive and analytical Silvia in an amusing scene.

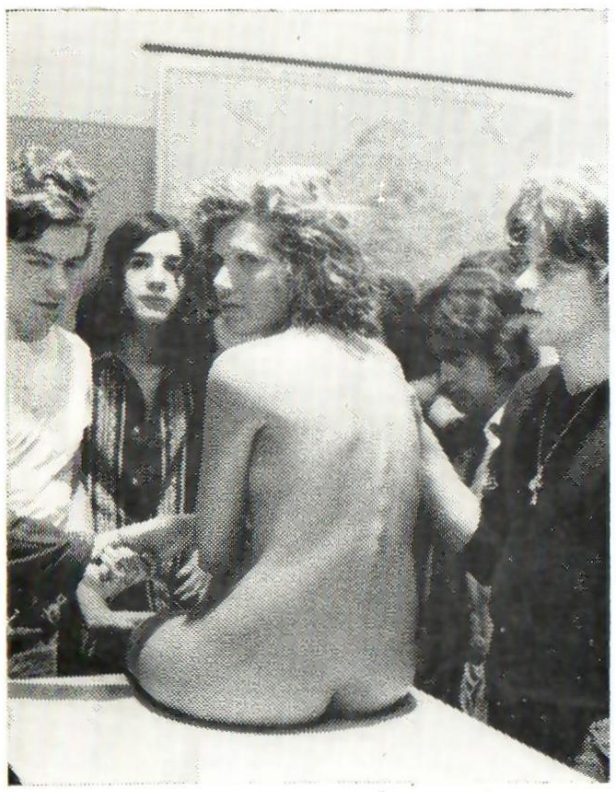


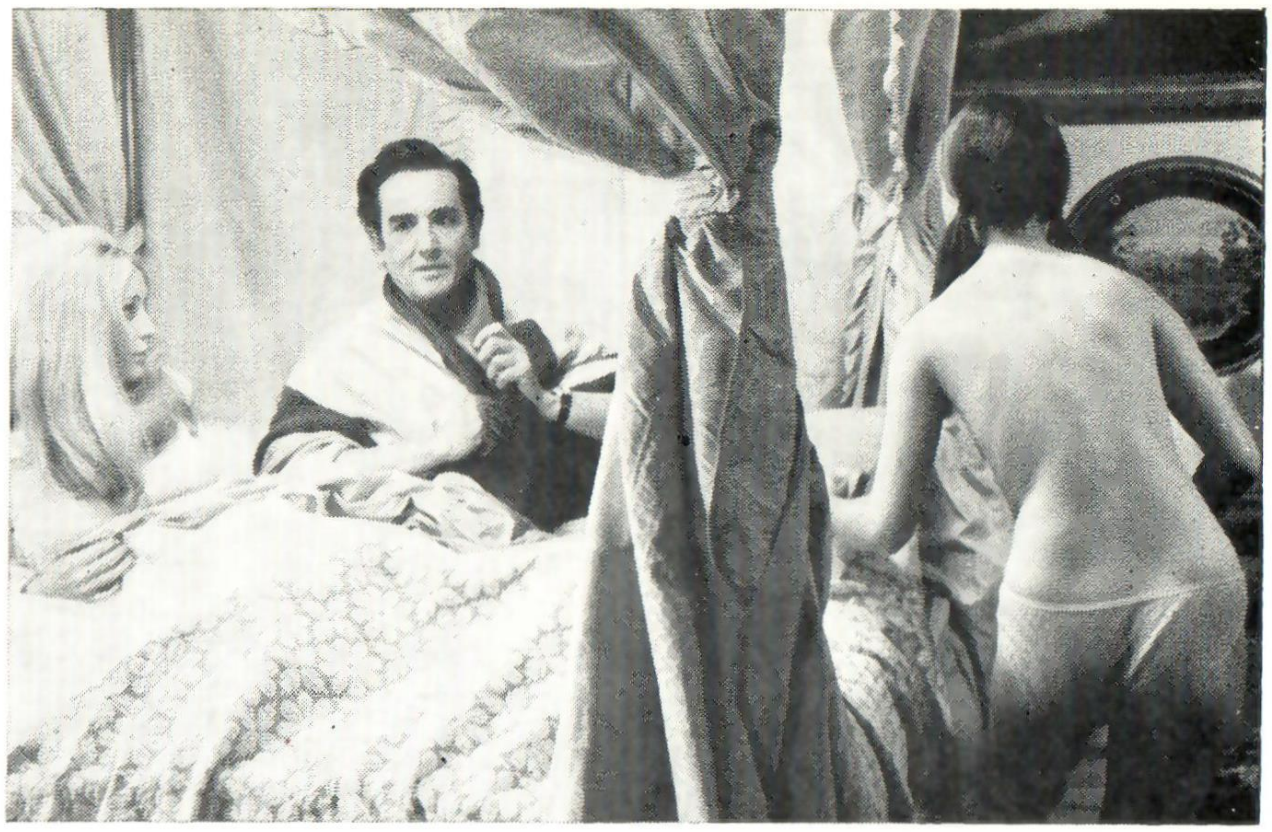
L e f t: Sylva Koscina and Laurence Harvey in a scene from Mauro Bolognini's "L'Assoluto Naturale", an unusual study of the fundamental difference between a man's attitude to sex and a woman's.

Right: From Luciano Lucignani's comedy thriller "12 plus 1" which shows Sharon Tate and Vittorio Gassman. It concerns thirteen antique chairs which find their way round Europe followed by a very worried man, a beautiful girl and several other interested parties. Vittorio De Sica and Terry Thomas are also in the cast.

from italy

Below: Anna Maria la Rovere in a scene from Fernando Di Leo's "I ragazzi del massacro".





DE SICA

There is little doubt that with "I Girasoli" both De Sica and Sophia Loren hope to repeat the success of their former war film, "La Ciociara" (Two Women).

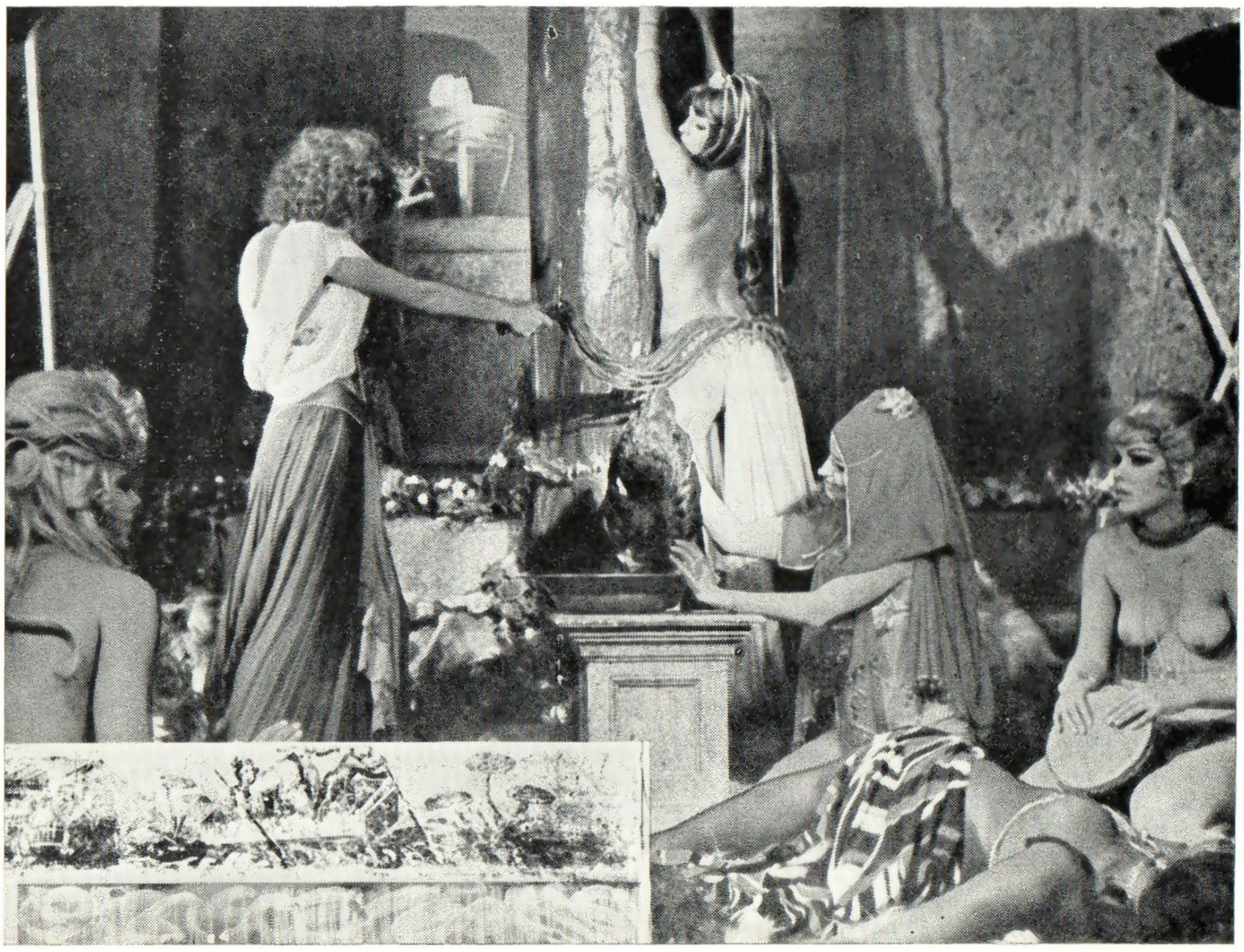
Speaking in the USSR De Sica said recently: "Although I adore Sophia, the star film represents for me a concession of my principals. After "I girasoli" I am to make another film with Sophia Loren, "The Eye of the Cat", based on the novel by Bevilacqua. Then I shall return to the times of "Bicycle Thieves" and "Umberto D". I shall make a social film without professional actors called 'Le Ferie'."

In "I Girasoli" Marcello Mastroianni leaves his wife (Sophia) to fight in the last war. He is captured on the Russian front and his life is saved by a young girl whom he later marries. After the war his Italian wife goes in search of him. The final scenes of the film will be shot in the USSR this winter.

Anne Heywood will star in "La Califfa" based on the novel by Bevilacqua.

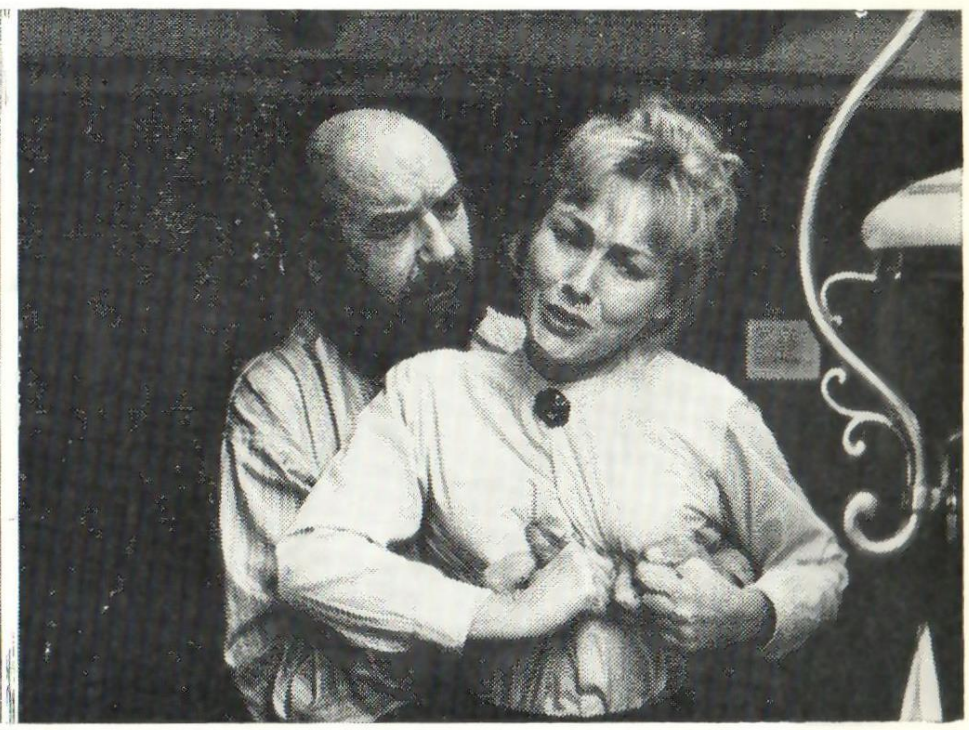
pagan times

Right: From Gian-Luigi Polidoro's "Satyricon". The director has striven less for an analogy with modern times than for an earthy portrait of a very earthy period in which two youths, Encolpius and Ascyltos, experience some odd adventures in the areas of Baia, and Cuma (two Roman settlements whose remains are still visible).



demons log

The ship we meet in "We Are All Demons" is sailing in the shadow of catastrophe at the beginning of this century. The captain of the "Ariel" receives a message in Algiers to the effect that his wife has died in Denmark, but the news does not affect him very much. He is a man without friends, a self-righteous fellow who has ensconced himself behind a barrier of arrogant reserve. It slowly begins to dawn on this 60-year-old skipper that his best years have gone. He wants to cling on to those remaining to him as long as possible and try to exploit them in order to achieve a feeling of happiness. The report of his wife's death reached him in the form of a letter from a young girl who has grown up in his home and who has been acting as a housekeeper to his wife. Her name is Inger. While sailing home to Denmark his mind keeps circling round this girl. Suddenly he sees, in her, the youthfulness that could bring about his own rejuvenation. But fantasy at sea is one thing, sober reality ashore another. Inger in Svendborg shrinks back in consternation from the old man's proposals of marriage. She tells him she has secretly become engaged to a young merchant in town "and we're going to be married — that's what I count on at all events". Asbjorn Bauta goes out into town and gets drunk, and in the darkness he returns on board his ship carrying a heavy bale in his arms. First thing the next morning the ship weighs anchor and sails away. A feeling soon spreads amongst the crew that something is wrong: one man thinks he has heard the sound of a crying voice coming from the captain's cabin, and the captain himself has started behaving strangely. He doesn't want to see any member of the crew down below in



Above: Lise Fjeldstad as Inger in two scenes from "We are all Demons"

Left: Hans Stormoen in Henning Carlsen's "We are all Demons"

his quarters any more. One night one of the sailors sees the terrified face of a woman below the captain's skylight: But the captain wields great power over his men — a power based on primitive brutality — and stamps out all rumours and claims. With trembling hearts the crew see an omen in the sky: five suns sink below the horizon in a shimmering haze of heat. It seems to be a warning that the day of judgment is approaching and that Asbjorn Bauta's ship has been "marked".

Early one morning the helmsman suddenly finds an almost naked woman standing on the deck before him. She tries to win the support of the crew, all of whom prove willing to help her, and a struggle for supremacy between captain and crew takes place. Between them stands Inger, stubbornly determined to survive and overcome her unhappy fate.

"We are all demons" can be seen as a moral tragedy, the story of the downfall of an arrogant man. Asbjorn Bauta sees himself as a superman with unlimited powers, one whose word is law. But this self-glorified despot has to face the fact that his days of power are numbered and that a man cannot own everything by dint of brute force.

A son is born — is he the result of the skipper's first and only successful attempt to rape Inger? Or was she pregnant before he kidnapped her?

Year in, year out, the "Ariel" sails across the oceans, a ship whose crew never changes because they are all magically bound to Inger. The rough sailors watch each other jealously to make sure none of their number dares lay hands on "the holy virgin". She becomes their idol, and the action of the play takes on the character of a story in The Old Testament. After eight years the ship takes on a cargo for Svendborg. Inger goes ashore and looks up her one-time fiancé. He has become a bit queer and appears ridiculous to her. Their relationship has been destroyed. She runs back to the ship, which quickly sails away with its peculiar crew and strange struggle on board. Inger continues to play upon the crew's collective worship of her. She wisely manages to share her smiles and praise and friendliness equally all round. For many years she has avoided favouring any one member of the crew at the expense of the others. But!

Above: From "We are all Demons"

In the course of the man-versus-woman struggle which Asbjorn Bauta and Inger wage against each other, the man's physical desires are intensified by the woman's erotic aversion to him. His constantly titillated but never satisfied lust finally drives him into a brothel in a Mediterranean port.

A member of the crew has begun to break away from his fellow sailors and make advances to Inger. This evening they are sitting on a hatch on the deck of the "Ariel", talking confidentially. The sailor suddenly realizes that relations between Inger and the captain are utterly devoid of love. He goes ashore, finds the brothel where Asbjorn Bauta is paying his drunken visit and slits his throat. He then returns aboard the ship and becomes Inger's lover.

The phantasmagoria has come to an end!

Punishment is inflicted swiftly. The "Ariel" is driven towards catastrophe. The goddess, by letting herself be profaned, has condemned the ship to its doom.

While the two of them are making love in the captain's cabin, the crew — who have been defrauded — have become furious and maddened. They sail the ship on to a coral reef with every inch of canvas spread.

The "Ariel" sinks rapidly.

teenage diary

DIARY OF A TEENAGER marked the highly successful debut of Finn Karlsson as a director. It is the description of two senior-school teenagers and their immature relationship which, for all its banality and conflicts, is, nevertheless an embryo of a relationship they will experience in maturity.

Shot on location in Copenhagen, it features vividly the several local environments such as the girl's home, school, the idyllic countryside and a hard-up artist's studio.

The film stars Ole Busck, Sisse Reingaard and Birgitte Price.

Right: Ole Busck and Sisse Reingaard have an on-and-off teenage affair in "Diary of a Teenager" — a Danish production.

French news

Dany Carrel and Francois Mosser were married a week or two back in the little 'chapelle de la Garoupe' at Cap d'Antibes.

bunuel

At the time of "Viridiana" Bunuel had the idea of adapting Benito Perez Galdos's book, "Tristana", to the screen. A few days before shooting began permission for the adaptation was withdrawn. At the beginning of September last Bunuel again appealed against the withdrawal, the ban was lifted and shooting on the film began last month.

Bunuel has done the adaptation himself and is particularly happy at making the film in Spain for the story, beginning in 1928, covers fifteen years of one of the most turbulent periods in the history of Spain.

Said Catherine Deneuve who plays the title role of Tristana. "The role is nothing like that of "Belle de Jour". She is a young girl seduced by her tutor (Fernando Reyes) a man considerably older than herself. She leaves him to go with another man without any great happiness.

She is seriously hurt in an accident and has a leg amputated. Finally she returns to her tutor who has grown old in a small provincial town racked by political, social and religious struggles."

fernandel

At sixty-six Fernandel has been keeping his colleagues, including Henri Tisot and Rellys, in fits of laughter while making the film "Heureux qui comme Ulyssee"... "It's a pity," observed Tisot "that another Pagnol doesn't write for Fernandel and his friends."

cannes

The Cannes Film Festival for 1970 has been announced as from May 2nd to 15th.

After "Slogan" Serge Gainsbourg and Jane Birkin are in another film together — "Cannabis", directed by Pierre Koralnik. They have also a project together with the title "Je t'aime, moi non plus" to be directed by Pierre Grimblat.

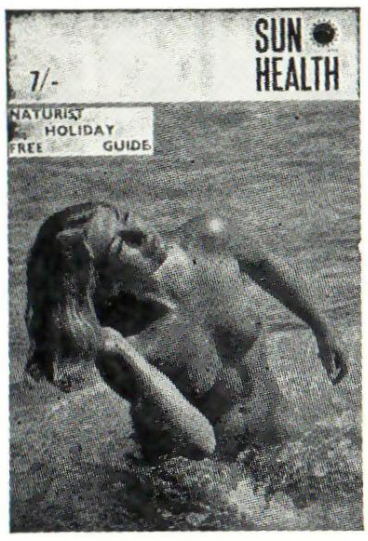
Claude Chabrol has begun another film, "Le Boucher", starring Jean Yanne and Stephane Audran. His next project is an adaptation of the novel by Ellery Queen, "The Prodigious Decade".

Writer-director José Giovanni has begun another film, "Last Known Address" starring Lino Ventura and Marlène Jobert.

Jean Marais is to star in "Pour Mieux se Perdre" directed by Alain Lavalle.

Renaud Verley is the star of "La Mer Interieure" directed by Olivier Gérard.

Eric Le Hung, director of "Delphine", is preparing a second film, based on Joseph Kessel's novel "Les enfants de la chance". It's about the rather humorous adventures of a group of young people up to the time of the revolution in Bolivia.



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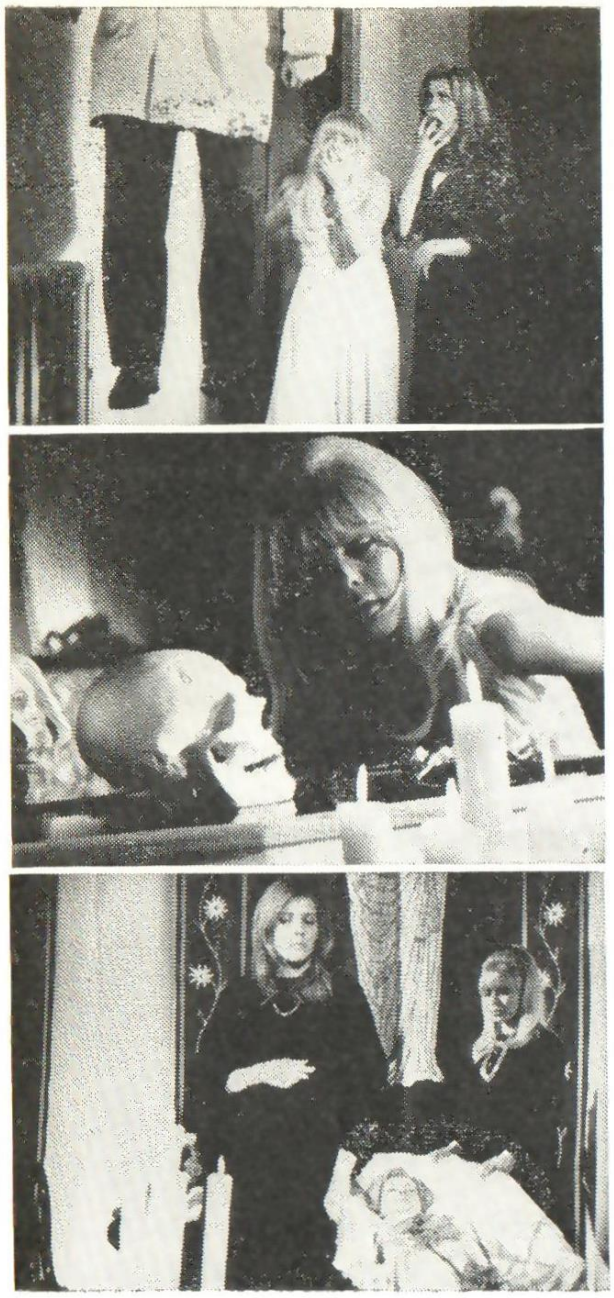

pandora

art and crime combine in this belgian production

november

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Bo Widerberg's Adalen 31

Academy Two (GER 3129) — Ulysses. From 20th. Eric Rohmer's Ma Nuit Chez Maud

Academy Three (GER 8619) — Laurence Olivier in The Dance of Death

Baker Street, Times Cinema — Repertory.

Baker Street, Classic — Bunuel's La Voie Lactee

Berkeley (MUS 8150) — Vanessa Redgrave in Isadora

Cameo Moulin (tel. 437-7049) — Nine Ages of Nakedness (season)

Cameo Poly (580 1744) — Bunuel's La Voie Lactee

Cameo Royal (tel. 930-6915) — Loving Feeling & Faithful in My Fashion (season)

Cameo Victoria (Tel. 834 6588) — I Am Curious (Yellow) (season)

Charing Cross Road, Tatler (GER 4815) — Sexy Susan Sins Again

Cinecenta (930 0631-2) — Four cinemas:

Cinephone, Oxford Street (MAY 4721) — Ingrid Thulin in The Depraved.

Compton Club (GER 4555) — Members only

Continentale (MUS 4193) — Essy Persson and Anna Gael in Therese and Isabelle

Curzon (499 3737) — Costa Gavras' Z with Yves Montand

Piccadilly, Jacey (REG 1449) — — Erotic Urge, & The Serpent

Paris Pullman (FRE 5898) — Walerian Borowczyk's Goto, Island of Love & Les Astronautes

Windmill (tel. 437-7413) — Swedish Fanny Hill & I A Virgin, (season).

Portobello Rd. Electric Cinema — Conrad Rooks' Chappaqua. For a season.

Hampstead, Everyman (HAM 1225) — Marat-Sade, 1 (2); Last Year in Marienbad, 3 (7); Fahrenheit 451, 10 (7); Privilege, 17 (7); Cul de Sac, 24 (7)

Birmingham, Cinephone — Teenagers & Aquasex; Theorem; The Sadist & But you Were Dead; After School & Between Time and Eternity

Bradford, Classic — Wonder of Love, 10 (7)

Brighton, Kemp Town, Wonderwall & Study in Terror, 1 (1); Rosemary's Baby & Albert Carter, 2 (4); If & War of the Worlds, 6 (3); Blow Up & Two Women, 9 (7); L'Astragale & Under the Yum Yum Tree, 16 (7); The Blood Drinkers & The Black Cat, 23 (7); Kinky Darlings & Men and Women, 30 (7)

Bristol, Scala — Sin, Sun and Sex & Walk the Hot Streets, 9 (7)

Chester, Classic — Sin, Sun and Sex & Walk the Hot Streets, 9 (7)

Liverpool, Jacey — Young Wolves; The Switchboard Operator & Eyes without a Face; Eva — the way to Love & Freckles; The Depraved & Hot Blood

Manchester, Cinephone — Private Lesson & A Very Complicated Girl; The Switchboard Operator & Eyes without a Face; Unfaithful Wife & Seventeen

Newcastle, Stoll — Sin, Sun and Sex & Erotic Urge, 30 (7)

Swindon, ABC — Wonder of Love, 2 (7)

new cinema club

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CLASSICS

Baker Street — Bunuel's La Voie Lactee. Late Night 21st: Zorba the Greek

Chelsea — Moment of Truth, 2 (7); Champagne Murders, 16 (4); Tigre aime la Chair Fraiche & Crimson Curtain, 20 (3); The Annivesrary, 23 (6); Late Night: 10 — Night Games

Chingford — 20th — Madam Butterfly (Rome). Late Night: Diabolical Dr. Z & The Embalmer, 7 (2)

Croydon — Who's Afraid of Virginia Woolf, 16 (7); Seven Years Itch & Mickey One, 23 (4); Let's Make Love, 27 (3); Ingrid Bergman in Joan of Arc, 12th

Dalston — Fistful of Dollars, 9 (7); Late Nights: 15th — Adios Gringo with Giuliano Gemma

Hampstead — Late Nights: Lady with the little Dog, 22nd; Vanishing Corporal, 29th; Special presentation: Evening with the Royal Ballet & The Soldier's Tale, 19th

Hendon — Femme Infidele & Sex Quartet, 2 (7); 3 into 2 Won't Go, 23 (6); Special: Pasolini's Gospel According to St. Matthew, 27th

Kilburn — Cast a Giant Shadow, 9 (6); For a few dollars More, 16 (7); Doctor Faustus & La Ronde, 30 (7); Late Nights: Diabolical Dr. Z & Embalmer, 7 (2)

Notting Hill Gate — Zorba the Greek, 9 (7); 10.30 p.m. Summer, 16 (7); The Wild One, 23 (7); Reflections in a Golden Eye, 30 (7)

Cameo Poly — Late Night Arts Festival. Mr. Freedom, 24th; King and Country, 26th; Yellow Submarine, 27th

Praed Street — Night of the Generals, 16 (7); The Italian Job, 23 (7)

Tooting — Doctor Faustus & Suddenly Last Summer, 24 (6); Night of the Generals. Late Nights: Triumph of Hercules & Hercules Against the Sons of the Sun, 28 (2)

Waterloo — Doctor Faustus & The Game is Over, 23 (7); For a Few Dollars More, 30 (7);

Belfast — Barefoot in the Park, 30 (6); Special Presentation — Macbeth, (27th); Late Show — Arabesque, 21st

Bexhill — The Graduate & Here We Go Round the Mulberry Bush, 23 (6). Late Shows — The Revenge of the Blood Beast & Sexy Party, 7th. Special Presentation — Romeo and Juliet (Ballet), 27th

Bridgewater — I a Woman, 2 (7); The Bridge at Remagen, 16 (7); Far from the Madding Crowd, 28 (2); Late Shows, The Topless Story & Nudes of the World, 8th; Special presentation — Becket & By-Ways of France, 27th

Brighton — Late Shows: The Battleship Potemkin, 7th; Chapaev & The Crimson Curtain, 8th; Ballad of a Soldier, 14th; L'Idiot, 21st; The Fall of the House of Usher & The Raven, 28 (2)

Chippenham — 3 into 2 Won't Go, 2 (7); The Bridge at Remagen, 9 (7); The Prime of Miss Jean Brodie, 16 (7); Special Presentation — La Boheme, 19th

Eastbourne, Curzon — The Bridge at Remagen, 2 (7); The Graduate, 30 (7)

Eastbourne — For a Few Dollars More, 2 (7)

Falmouth — One Million Years B.C. & She, 3 (6); Oh! What a Lovely War, 16 (7); 3 Into 2 Won't Go & Eye of the Cat, 23 (7); Late Shows — The Fall of the House of Usher & The Raven, 21st

Glasgow, Curzon — How to Make a French Dish & Desire in the Dust, 17 (6); Sin, Sun and Sex & The Game Is Over, 24 (6) Late Shows — Sons and Lovers, 7 (2); Hiroshima Mon Amour, 28th; For A Few Dollars More & The Knack, 29th

Hastings — The Bridge at Remagen, 23 (6); Late Shows — The Diabolical Dr. Z & The Embalmer, 22nd; Special Presentations — The Greatest Story Ever Told, 7th; La Boheme, 27th

Morecambe — The Bridge at Remagen, 2 (7); The Graduate, 23 (6); Late Show — Black Sabbath & City of Violence, 29th

Portsmouth — The Graduate, 9 (7); The Wild One, 16 (7); The Italian Job, 23 (7); Special Presentation — Aida, 19th

Ramsgate — The Bridge at Remagen 2 (7)

clubs

Glasgow, Tatler Club — Whips Women & Confessions of a Bad Girl, 2 (7); The Wicked Die Slow & Professor Lust, 9 (7); Brick Doll House & The Bite, 16 (7); Love Cult & Scream of the Butterfly, 23 (7); Acid Eaters & Abnormal Desires, 30 (7); Late Shows — The Happening, 1st; East of Eden, 7 (2); Ballad in Blue, 14 (2)

Leeds, Tatler Club — Sin, Sun and Sex & Adam and Eve, 2 (7); Soft Skin on Black Silk & Secret Society, 9 (7); Office Love-In & Rape of Faith, 16 (7); Pretty but Wicked, 23 (7); Bad Girls Go to Hell, 30 (7); Late Shows — Lost Sex, 28 (2)

Liverpool, Tatler Club — Play Girl & Girls, Girls, 2 (7); Trans-Europe Express & Shadows, 9 (7); The Erotic Urge & Hottest Night, 16 (7); The Wicked Die Slow, 23 (7); Unfaithful Night & Virgin Youth, 30 (7); Late Shows — Morianna, 7th; The Procurer, 14th Les Liaisons Dangereuses, 21st; Dead Image, 28th

Manchester, Tatler Club — Brick Dolls House, 2 (7); Bed of Violence, 9 (7); For Men Only & Black Sunday, 16 (7); Free Love Cinfidential, 23 (7); Erotic Touch & Girl Racket, 30 (7); Late Shows — Sexy Party, 21st

Tatler Club, Stockwell — Godard's Weekend, 2 (7); Amorous Virgin & The Other Sex, 9 (7); Whips Women & French without Dressing, 16 (7); Animal, 23 (7); Bed of Violence, 30 (7); Late Nights: Do you Believe in Angels, 7 (2); Morianna, 14 (2); The Silence, 21 (2); Woman is a Woman, 28 (2)

cinecentas

Cinecenta, Panton St. London.

Cinecenta 1. The Italian Job.

Cinecenta 2. Bonnie and Clyde.

Cinecenta 3. The Sinners (La Piscine).

Cinecenta 4. The Graduate.

Cineclub 24 (Tottenham Court Rd.) — Gisele

Cineclub 24 (Putney) — As the Naked Wind from the Sea. Followed by Summer of the Lion

Leicester: Cinecenta 1 — Dance of the Vampires; Cinecenta 2 — Les Biches, 1 (1); Theorem, 2 (7)

Penthouse Cineclub — Odd Tastes & Sweet Smoke, 2 (7); Raw Love & Eroticism in Hindu Sculpture, 9 (7); For Love and Money & Virgin Bride, 16 (7); Sex is the Game People Play, 23 (7)

Sheffield, Cineclub 24 — As the Naked Wind from the Sea; followed by Summer of the Lion

Bradford, Cineclub 24 — As the Naked Wind from the Sea; followed by Summer of the Lion

the new films

Three of the Continent's best films of 1969 can be seen currently in London, namely Bo Widerberg's "Adalen — 31" (Academy One), Bunuel's "La Voie Lactée" (Cameo Poly) and Costa Gavras's "Z" (Curzon).

strike

Adalen is a district in Norrland. In 1931 a tragedy was enacted there which is still fresh in the memory of the inhabitants, events which have wounded and never healed. The labour union movement had begun to grow in strength, and it was a year before the champions of Social Democracy definitely came to power in the country. The workers in a number of parts of Adalen had been striking for several months. A large firm recruited willing workers from another area. Confrontations ensued between the strikers and the blacklegs, and the local police were unable to control the situation. The military was called in by the authorities to protect the strike-breakers. The strikers organized a protest march with many thousand participants. The marchers were met by the military, but refused to be checked, and the order was given to open fire on them. Five people were killed and as many wounded. Demonstrations and rioting then took place in Stockholm as well as in other parts of the country.

These are the events which inspired Widerberg's film but we experience them through two families touched by the strike. A working class family whose father and sons go on strike, and a factory manager's family whose daughter has a tragically abortive affair with a boy from the poorer family.

Widerberg has selected his players with absolute inspiration. They look and play the parts with unbelievable authenticity and the dramatic scenes are lightened with humorous sequences of compassion and tenderness.

The film is in colour, adding richness to the countryside which is in sharp contrast to the increasingly barren lives of the strikers. Nature seems to promise all — the bosses, nothing.

pilgrims 69

Bunuel states his traditions almost in the first sequence when the tramp (played by Paul Frankeur) recalls that his mother always said a beard suited him, and we see Jesus being begged by Mary not to shave off the beard that so suits him. This piece of surrealism, which cleverly conveys how even contemporary emotions still spring from concepts of centuries ago, sets the style for 100 minutes of theological dialectic which has all the Bunuel irony and biting comment on social manners (the quality restaurant, the Lamartine school).

Two tramps (splendidly visualised by Laurent Terzieff and Paul Frankeur) are on their way to St. James of Compostella and while begging lifts from car drivers and alms from passers-by, they encounter several theological theories from all ages, as ideed we all do. Bunuel continually stresses how we are all influenced and conditioned by concepts of an earlier age and this overlapping is neatly pointed by the two 1969 hitch-hiking pilgrims and the Renaissance religious images that appear throughout the film.

action

Whereas Bo Widerberg's film is compassionately social, Costa Gavras's is passionately political, but for all that, like the Swedish film, remains entertainment of the very best kind. While it raises all the implications of political assassination it remains essentially a murder investigation with all the suspense maintained by both direction and players who include Yves Montand, Irene Papas, Jean-Louis Trintignant, Jacques Perrin and Francois Périer. The tremendous camerawork is by Raoul Coutard. Incidentally last month we eroneously stated the film won the director's award for Gavras at Cannes. It, in fact, won a Jury prize and Trintignant won the actor's award for his performance in the film.

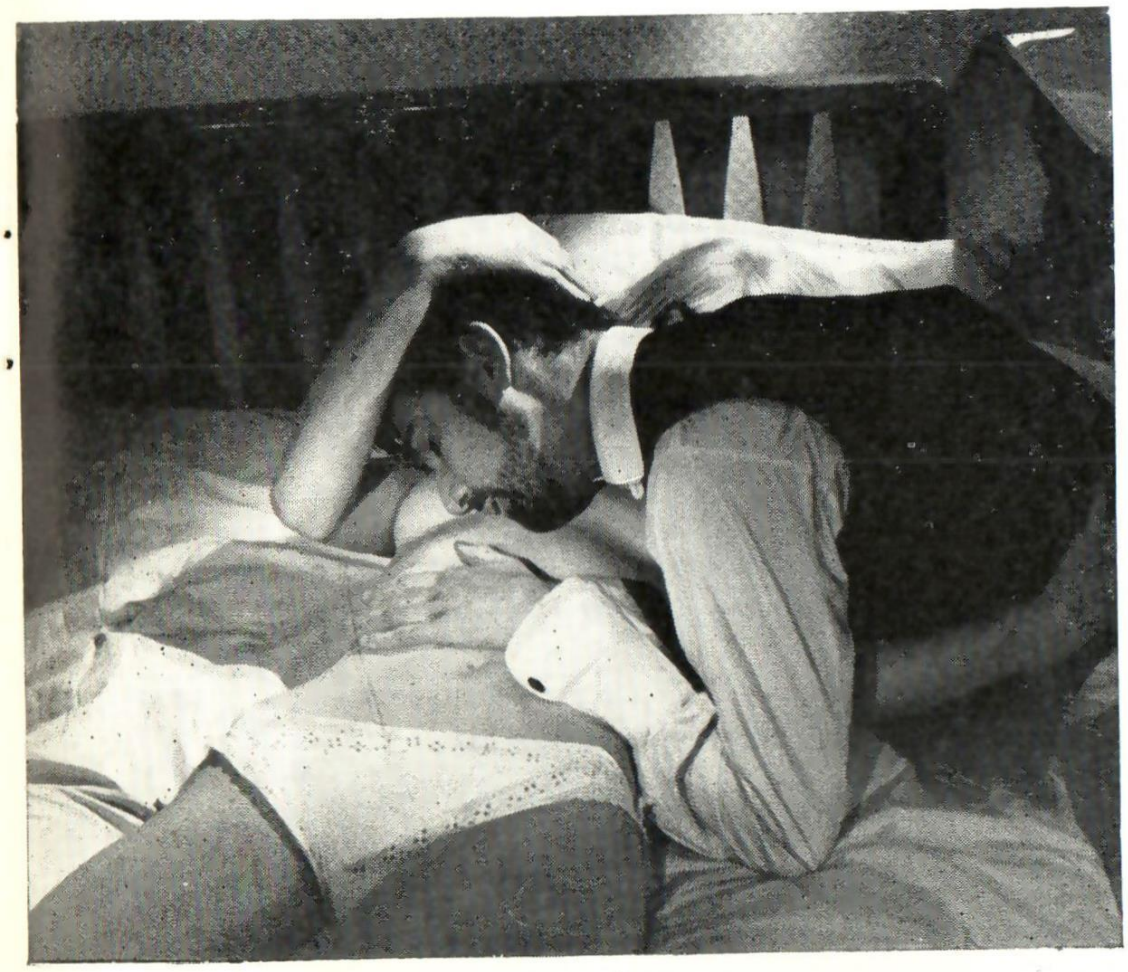
chance d'amour

Coming to Academy 2 this month is Eric Rohmer's delightfully adult conversation piece, "Ma Nuit Chez Maud" in which Jean-Louis Trintignant, Francoise Fabian and Antoine Vitez give superbly natural performances.

How much does chance play in our lives? If Jean-Louis had not met Francoise when he did — if he had known the details of Maud's divorce would he not have married her instead of...

Rohmer (forty-nine, an elderly nouvelle-vague type who is currently editor of Les Cahiers du Cinema and La Gazette du Cinema) gives us four real, articulate characters — and thoroughly entertains us.

Borowczyk's "Goto, Island of Love" (reviewed last month) has just started at the Paris Pullman.



Left: From Arne Mattsson's "Morianna", a Swedish thriller in which Lotte Tarp made an early and attractive appearance.

Above: Anna Gael and George Segal in "Bridge at Remagen". Eastbourne, Curzon.

Kidsgrove, Queens Club. Intimate Report and Tragedy of Silence 1(8); Africa Addio 9(7); Mal d'Africa 30(7)

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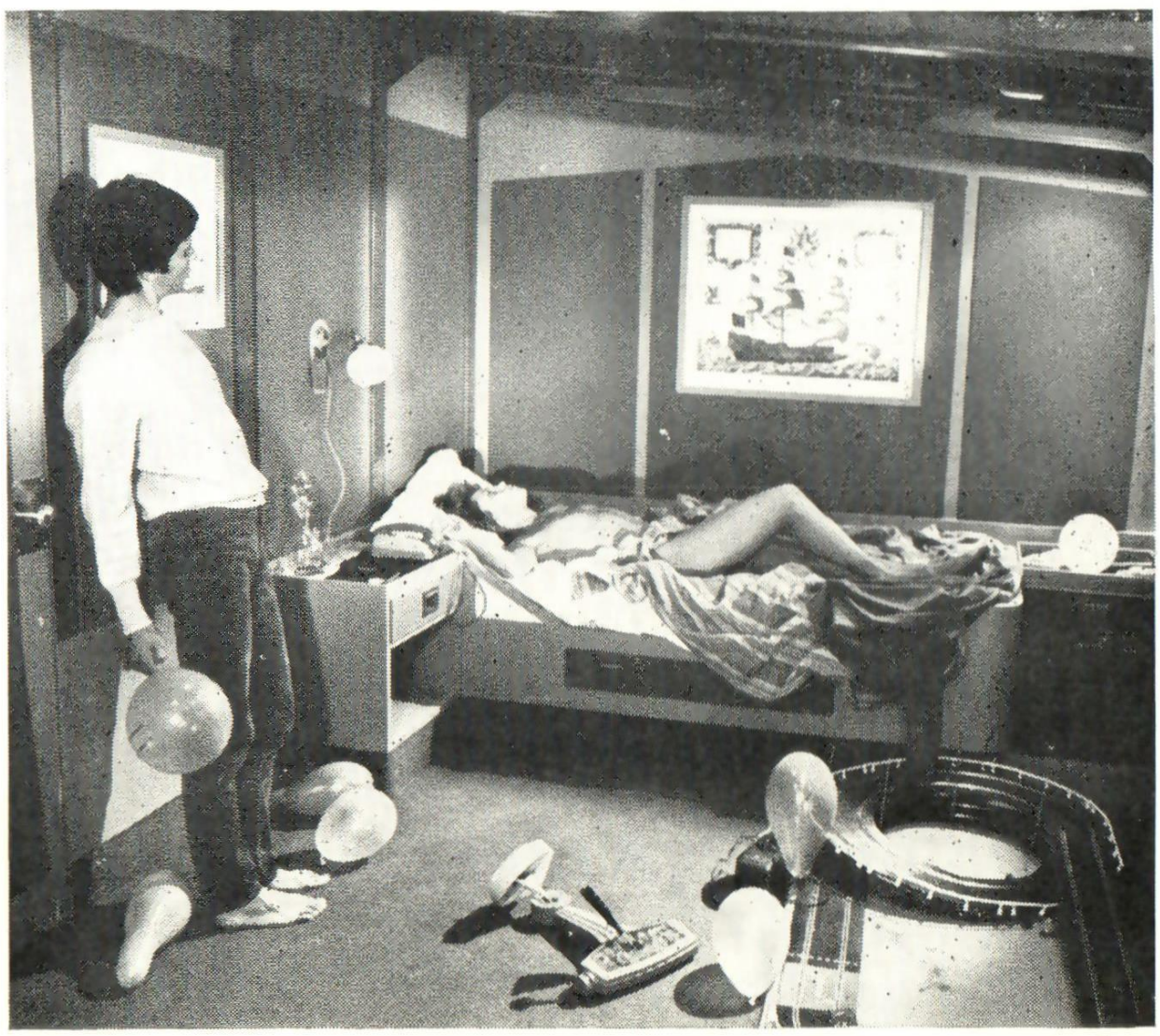
CURRENT AND COMING

Above: From "Aquasex" — a rather self-explanatory title — showing at the Birmingham Cinephone this month.

Above: Rosalba Neri and Ewa Thulin in "Sensation". Right: Another scene from the same film directed by Ottavio Alessi. The film concerns five incredible characters aboard a yacht. Mudy, the owner, inwardly rages at having an abnormal son, Tony; Paola and Aldo are ready to do anything to climb the social ladder and get an oil concession from Mudy; the fifth character is Ulla, a young girl who has been invited along to try and excite Tony into some state of normality. Murder occurs and an attempt to cover it up leads only to further tragedy. "Sensation" will be shown at the Cinecenta soon.

Below: From Pasolini's important film, "Theorem" — a study of the effect of genuine love on a materialistic society. Showing this month at the Birmingham, Cinephone.

Above: Marie France-Boyer and Pierre Vaneck in "Sex from a Stranger" (L'Etrangère) directed by Sergio Gobbi. Showing at the Tatler Cine Club, Liverpool, from Nov. 23rd.



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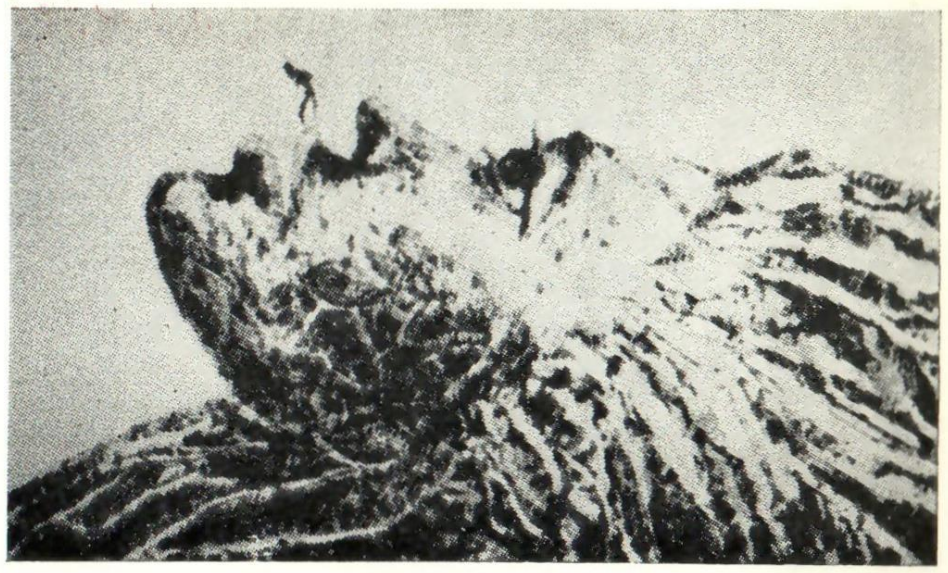

Above: From "Fantasmatic" (Switzerland), an animated film by Ernest and Gisele Ansorge of real graphic originality dealing with several masculine obsessions from infancy to maturity.

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LOCARNO from page 5

than he has to evade tedium.

The Soviet film, "No Ford in the Fire", was the first feature of G. Panfilov and revealed an extraordinary cinematic ability reminiscent of Andrei Tarkovsky and Vadim Jusov's debut with "Childhood of Ivan" in 1962. The theme, of course, is implacably revolutionary and is the story of a simple young nurse who paints the scene around her with an unusually direct vision. There can be no question of the directorial talent in the USSR — if only it could be directed to wider themes and if only we could see the films.

Georges Dumoulin's first film "Nous n'irons plus au bois" (France) revealed competence rather than any original vision. It was the story of a young French Resistance girl secretly falling in love with a German prisoner who is finally shot.

Undoubtedly the real artistic impact came from a number of animated shorts — mainly on the war-warning theme — which used, chiefly, an artist's vision — and often his paintings.

Particularly impressive was Stuart Cooper's "A Test of Violence" (G. Britain) which used the paintings of Juan Genovés to develop (with cut-in photos and effective masking) a tense feeling of mass hysteria and mass destruction.

In the space of seventeen minutes everything is said about a menaced society. Thirty-nine year old Spanish painter, Genovés, lives in Madrid. His Rebassando El Limite (seen in the ICA Obsessive Image exhibition) in which a hurrying crowd of people are seen on a sphere (a most tensely dramatic image) seems to have been Cooper's initial inspiration.

Also excellent along these lines were J.-F. Laguionie's "Une bombe par Hasard" (a straightforward tale of an unexploded bomb which finally ironically, takes its toll); Ernest and Gisele Ansorge's "Fantasmatic" and Sandor Reisenbuchler's purely visual "Kidnapping of the Sun and the Moon" (Hungary) and Gerard Samson's "Spirale" in which a continuous painting was effectively used.

Evoking a very personal vision was the Yugoslav cartoon, "The Fountain of Youth" directed by Majdak and Sajtinac, which, in its graphic style, was a cross between Scarfe and Dado (Miodrag Djuric) — one particularly recalled the latter's "La vieille femme amoureuse". In such films was the stuff of original cinema.

The Visconti retrospective was most worthwhile (the "Le Streghe" episode, not seen in England, proved particularly abrasive) and if some of the director's operatic predilections often intruded, his culture and sympathies inevitably made a film of mature interest and sometimes of genuine emotion.

Four major awards to: "No Ford in the Fire" (USSR); "Three Sad Tigers" (Chile); Szemuvegesek (Hungary) and "Charles Dead or Alive" (Switzerland). Mention to: "Paris n'existe pas" and "Invasion". Short Film Prize to "The Bridge" (Yugoslavia).

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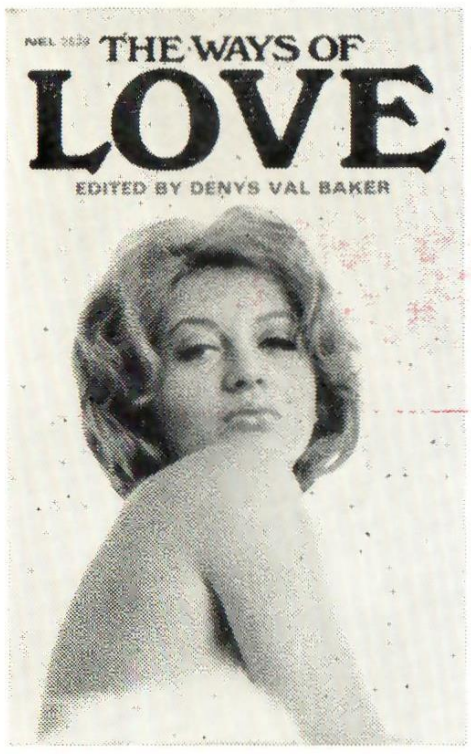

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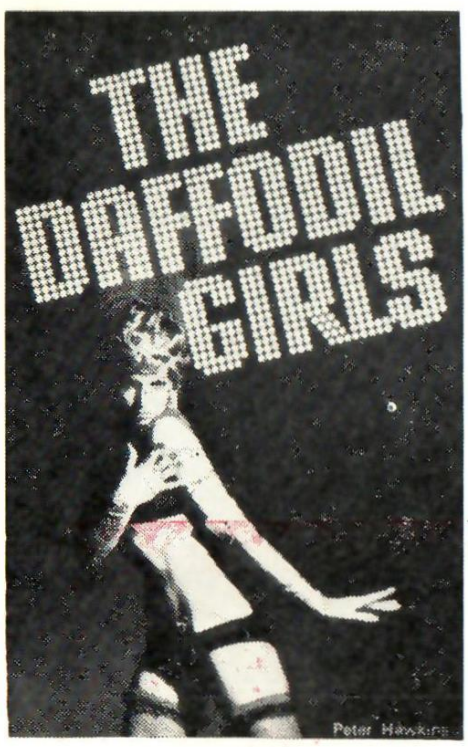

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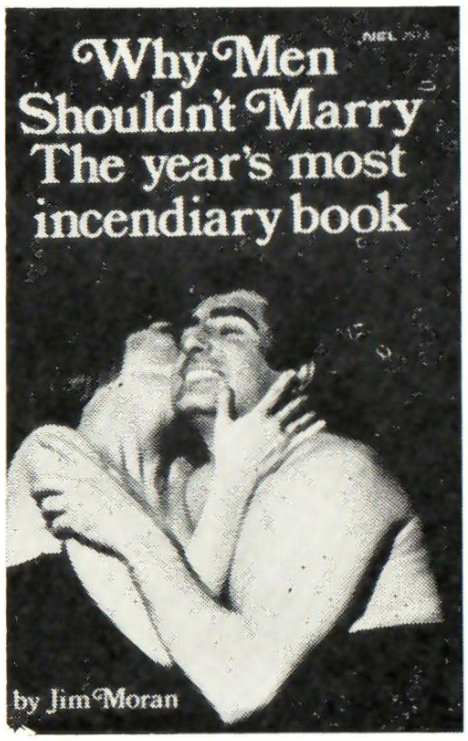

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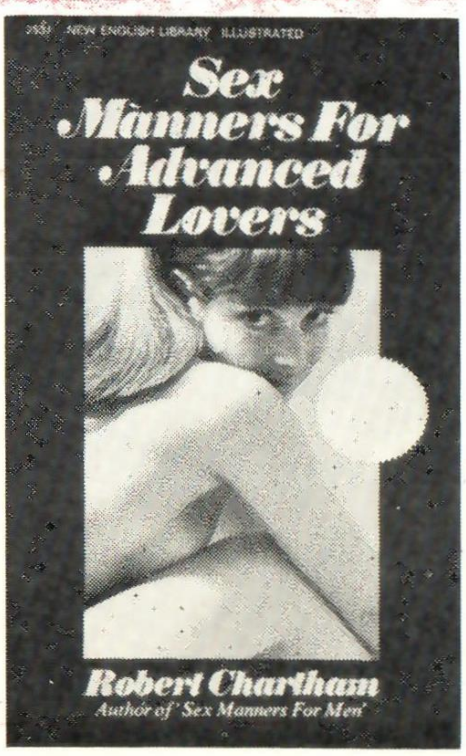

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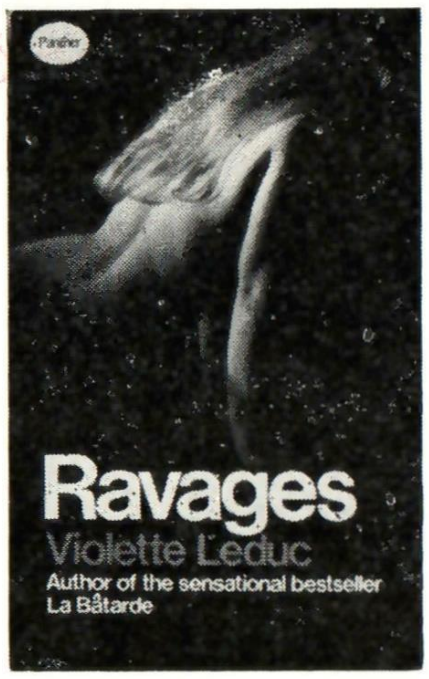

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